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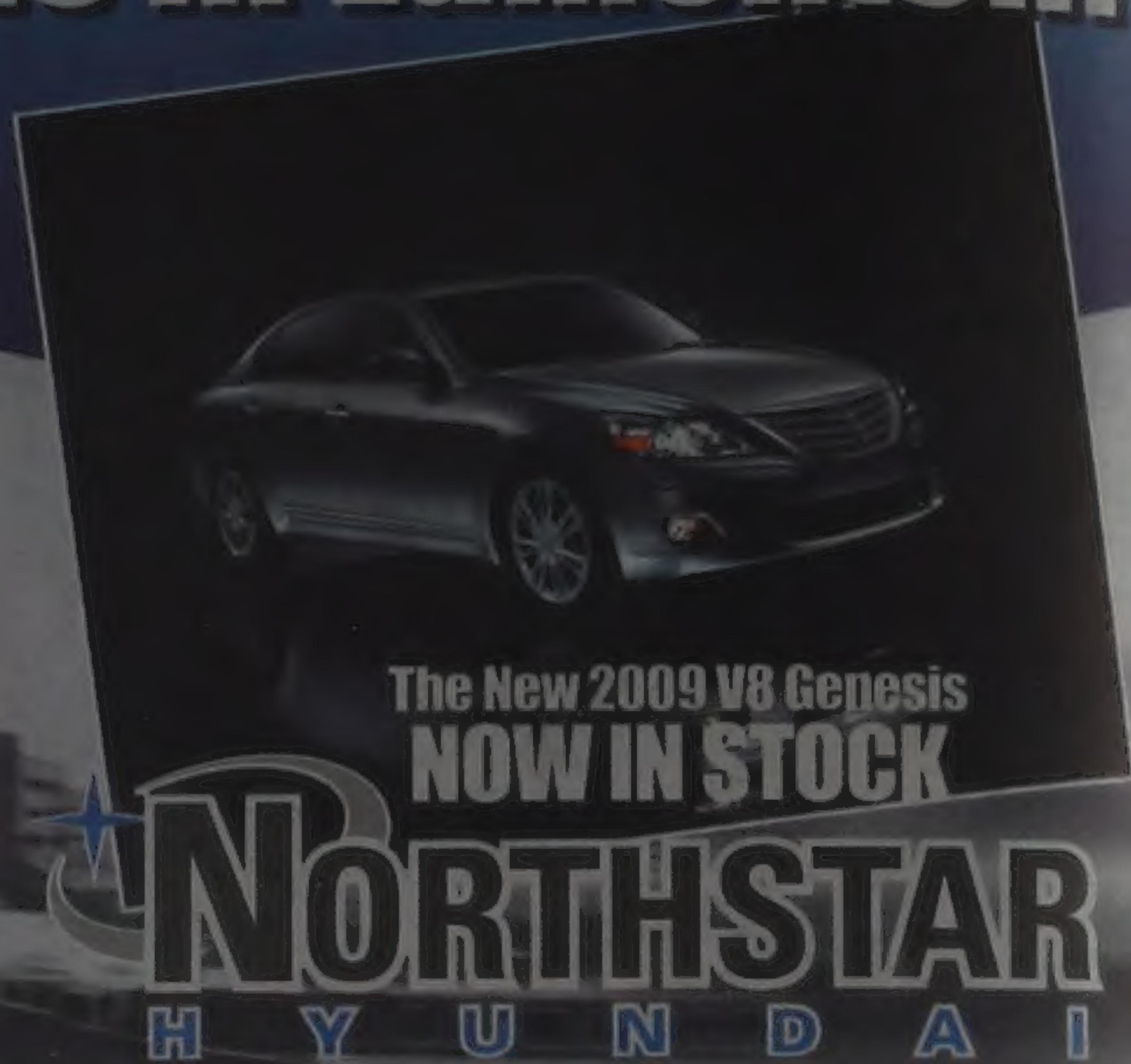
PICK YOUR POISON

VUE HELPS YOU SWALLOW THE PARTY PLATFORMS [SCOTT HARRIS / 7]

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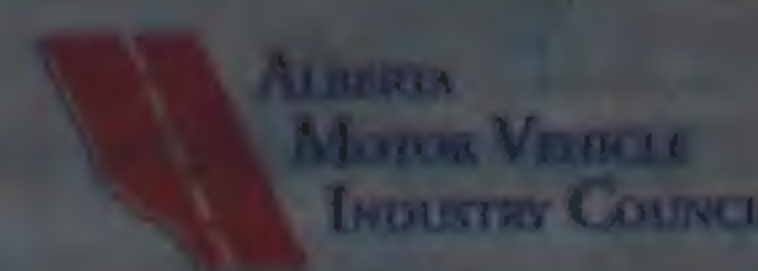
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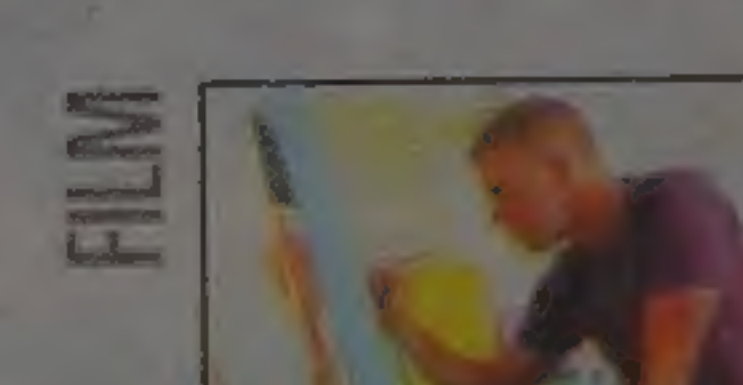
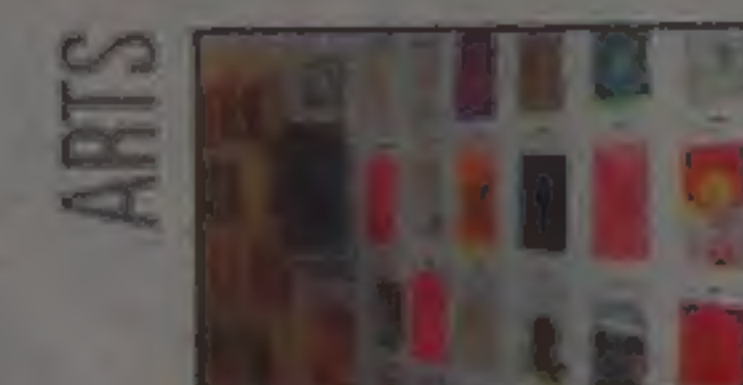
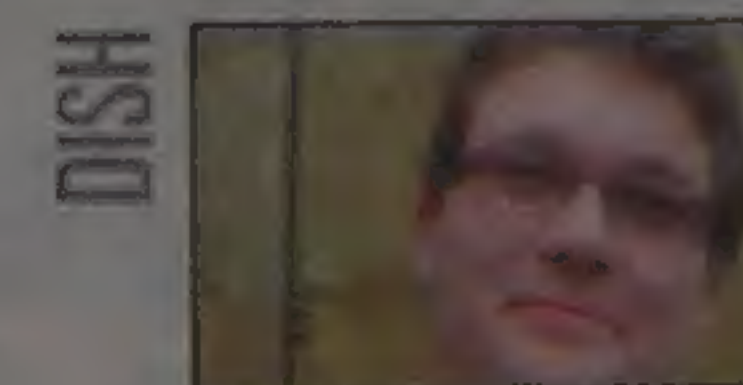
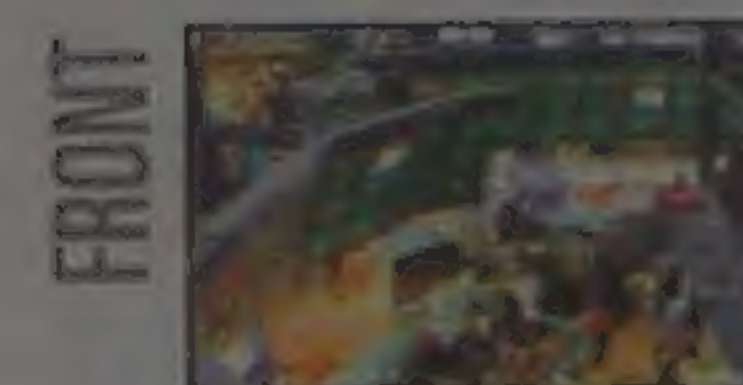
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ON THE COVER



ELECTION 2008

Heading into the final weekend of the federal campaign, VUE looks at where the parties stand on 10 key issues.



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Making votes count

SCOTT HARRIS / scott@vueweekly.com

While it certainly isn't a new phenomenon for Canadian voters, the current federal campaign has seen an inordinate amount of discussion and brow-furrowing on the topic of strategic voting.

The fast-fading prospect of a Harper majority has seen everyone from arts advocates to environmentalists, Danny Williams to trade unions, urging voters to follow the strategy of ABC—Anybody But Conservative—in casting their ballots. Numerous social networking sites, blogs and websites have popped up to provide voters with the information and tools to help them use their vote most effectively.

What all this discussion and activity reveals is that there exists a widespread perception that simply voting for the party or candidate whose policies most reflect your ideals—presumably the point of the whole exercise—simply isn't an effective way to ensure your beliefs will be reflected in the House of Commons.

There is, of course, good reason so many people feel this way. In the 2006 federal election, the Green Party received the support of over 650 000 voters, who were rewarded with no representation whatsoever. In Alberta, the 35 per cent of voters who didn't cast their ballot for the Conservatives were similarly shut out. Nationally, it took about 43 000 votes on average to elect a Conservative or Liberal candidate, but 89 000 to send a New Democrat to Ottawa.

What numbers like these reflect is what groups like Fair Vote Canada have been pointing out for years: it is time to change Canada's antiquated first-past-the-post system to some form of proportional representation under which the balance of seats in the House of Commons more accurately reflects each party's share of the popular vote, while still allowing for constituency representation.

It's a system that exists in practically all western democracies, and one advocated in some form by both the NDP and the Greens. Unfortunately, and predictably, the two parties which gain the most from the current system aren't in any hurry to change it. But the likelihood of another minority government—one which Canadians will rightly expect to function for some time—combined with the increasing frustration shown by voters makes October 15 the ideal time to step up efforts to ensure we don't have to go through all this again next election. ▼

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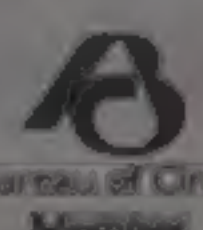
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MAIL LETTERS

CLEARING THE WATER ON LONG LAKE

MacDonald Stainsby, the author of a recent article ("Dead forest standing," Sep 18 - Sep 24, 2008) would be well advised to do a little more research on the topic being discussed, especially with respect to the Nexen/OPTI Long Lake project.

Land: this project is not a surface mining project. It is an underground SAGD project. The upgrader plant does not occupy a large area nor do the production well pads. The project itself does not have a large impact on the surface of the land compared to a surface mining project.

Even the mining projects, when remediated, do not have a long term impact on the environment. Mr Stainsby should observe the approximately 4000 hectares of land that has been remediated by Syncrude. It looks pristine.

Upgrader: the purpose of the upgrader is not to dilute the crude and ship "tar-like" crude to refineries in the south. Its purpose is to refine the heavy oil crude and ship a sweet/light crude to any market.

The upgrader refining process produces asphaltines as a byproduct. In some refining processes these asphaltines could simply be burned without further utilization. In the

Nexen/OPTI project, utilization of the asphaltines to produce heat (steam and electricity generation) is not a negative. The steam could have been produced from burning natural gas or coal, both of which produce CO₂ as does the burning of asphaltines, but the natural gas not so utilized reduces the depletion rate for Alberta's natural gas reserves. Because it is easily transported to markets the gas has better utilization for space heating in homes, etc. All of the electricity utilized by the upgrader could have been purchased from the grid. The grid obtains most of its electricity from the burning of coal. Is burning coal to produce electricity better than burning the asphaltine byproduct? I do not think so.

I assume Mr Stainsby rides his bike to work.

J BOYD LOWERY, BSC, LLB, QC

ANSWERING A RHETORICAL QUESTION

Regarding Robert St Clair's letter ("Thanks for the ... laugh?," Letters, Aug 21 - Aug 28, 2008): who says homeopathy isn't scientific? Here is a sampling of the scientific literature:

J Benveniste, B Arnoux and L Hadji, "Highly dilute antigen increases coronary flow of isolated heart from immunized guinea-pigs," *FASEB Journal*, 1992; 6: A1610.

E Davenas et al, "Human basophil degranulation triggered by very dilute antiserum against IgE," *Nature*, 1988; 333 (6176): 816-8.

Y Thomas, "Direct transmission to cells of a molecular signal (phorbol myristate acetate, PMA) via an electronic device," *FASEB Journal*, 1995; 9: A227.

J Aissa et al, "Molecular signalling at high dilution or by means of electronic circuitry," *Journal of Immunology*, 1993; 150: 146A.

M Bastide et al, "Activity and chronopharmacology of very low doses of physiological immune inducers," *Immunology Today*, 1985; 6: 234-5.

ESM deLange deKlerk and J Bloomer, "Effect of homeopathic medicine on daily burdens of symptoms in children with recurrent upper respiratory tract infections," *British Medical Journal*, 1994; 309:1329-32.

FJ Master, "A study of homeopathic drugs in essential hypertension," *British Homeopathic Journal*, 1987; 76: 120-1.

It would seem that homeopathy works on resonances at the sub-quantum (and therefore sub-molecular) level: it's not in Newtonian space, and so the materialist paradigm doesn't explain it well. (But that doesn't mean that it isn't real.)

MICHAEL CENKNER

Vue Weekly welcomes reader response, whether critical or complimentary. Send your opinion by mail (Vue Weekly, 10303 - 108 Street, Edmonton AB T5J 1L7), by fax (780.426.2889) or by email (letters@vueweekly.com). Preference is given to feedback about articles in Vue Weekly. We reserve the right to edit for length and clarity.

Pick your poison

Vue breaks down the platforms on 10 key issues

SCOTT HARRIS / scott@vueweekly.com

For a federal election that almost nobody wanted, things have become somewhat interesting heading into the final weekend of campaigning ahead of the October 14 vote.

Dark clouds have appeared on the economic horizon as the financial turmoil in the US spreads, propelling economic issues to the top of the political agenda and dragging down support for the Conservatives in key regions of the country. Even here in Alberta, an NDP win in Edmonton-Strathcona seems ... possible.

While issues of personality, leadership, strategy and image have dominated much of the election, we here at *Vue Weekly* decided to simply present the issues in this, our 11th hour voters' guide. We pored over the official platforms and websites of the four major parties to provide you with a summary of where they stand on 10 issues we think are important in this election. While we have tried to be accurate, the summaries are far from comprehensive—which is why we've also provided you with information about where you can go to get more information about the issues that matter most to you.

So whether you plan on voting your conscience, voting strategically, swapping your vote or not voting at all, here's what the major parties vying for your support say they'll do.



CLIMATE CHANGE

Conservative The Conservative greenhouse gas reduction targets are 20 per cent below 2006 levels (three per cent below 1990 levels) by 2020. Their platform states they "will implement" their previously announced Turning the Corner plan, which calls for a reduction in emissions intensity of 26 per cent by 2015, rather than on absolute emissions reduction targets. The Conservative platform also proposes to negotiate a North America-wide cap-and-trade system with implementation to occur

by 2015. They are investing \$1.48 billion over four years in incentives for renewable power and have set a target of 90 per cent of electricity needs to be from "non-emitting sources" which includes nuclear (already at 19 per cent) and clean coal, along with hydro (already at 60 per cent) and wind. The Conservatives would prohibit the export of raw bitumen to "higher polluting jurisdictions."



The Green Party's greenhouse gas reduction targets are 30 per cent below 1990 levels by 2020 and 80 per cent by 2050. The Greens will implement a carbon tax—including fuels—set at \$50 per tonne, increasing to \$100 per tonne by 2020, and offset by equivalent reductions in income taxes to make it revenue neutral. They will also establish a cap-and-trade system and carbon market. Through tax credits, federal funding and changes to building codes, their goal is to retrofit 100 per cent of buildings by 2025 and require all new homes built after 2025 to be net zero. They also propose to phase out power production by coal, gas and nuclear by 2040, replacing it with a 120 GW mix of renewables and hydro. Oil and gas extraction will require carbon capture and storage starting at 10 per cent by 2012 and rising to 85 per cent in 2040. All subsidies and support to fossil fuel industries and nuclear will be stopped.

Federal funds for transportation will be tied to "carbon conditionality" and include increased funding for active transportation and transit. They have an ambitious target of an 85 per cent reduction in vehicle emissions by 2040, including the adoption of California standards of 30 per cent lower emissions from all vehicles sold in Canada by 2015, rising to 90 per cent by 2025.



The Liberals support an emissions reduction target of 20 per cent below 1990 levels by 2020 and of between 60 and 80 per cent by 2050. The Liberal Green Shift would implement a carbon tax, starting at \$10 per tonne and rising to \$40 per tonne in year four, but excluding fuels. The shift will be made revenue neutral through equivalent reductions in income tax. They will also introduce a cap-and-trade system for industry. The

Liberals will provide incentives for renewable energy with a goal of having 15 per cent of Canada's energy needs provided by renewables by 2020. They also promise "powerful incentives" for building retrofits, with targets to retrofit 50 per cent of homes and buildings by 2020 and 100 per cent by 2030, including a \$140 million plan for low-income households.

Without providing details, they plan to introduce new fuel efficiency standards after 2010 in consultation with the US and introduce low-carbon fuel standards. They also propose an \$8 billion National Transit Strategy over 10 years.



The NDP emissions reduction targets are 25 per cent below 1990 levels by 2020 and 80 per cent below 1990 levels by 2050. The NDP rejects a carbon tax, focusing instead on a cap-and-trade system which prices carbon at \$35 per tonne starting in 2009. The NDP plan also calls for a moratorium on new tar sands developments "until carbon emissions are capped (and) significant environmental and health impacts are addressed." The NDP plan also calls for an end to subsidies and tax breaks on tar sands, oil and gas and nuclear power.

The NDP plan also includes an \$8 billion green jobs strategy over four years, a goal to retrofit seven per cent of the country's housing stock each year and a target of meeting 35 per cent of Canada's energy needs from renewables by 2020. They also promise to bring in vehicle emissions standards "based on leading North American standards." The NDP plan also calls for investment in active transportation infrastructure and stable funding for transit worth \$4 billion over four years.



THE ECONOMY & JOBS

Conservative Over four years the Conservatives would create a \$75-million venture capital fund and add \$200 million to the fund supporting the automotive sector and \$200

NEWS | ELECTION

million to the Strategic Aerospace Defence Initiative. They would also increase funding for science and technology by \$850 million by 2009/10. They promise to use federal authority to "eliminate" barriers to interprovincial trade by 2010. They would cut the federal excise tax on diesel and aviation fuel by half to two cents per litre and would reduce tax reporting requirements on small business and raise the small business eligibility threshold to \$500 000. The Conservatives would extend maternity and parental benefits to self-employed Canadians. The platform also reiterates \$33 billion committed to infrastructure spending between 2007 and 2014. They also promise a range of consumer-protection measures including on text message charges, spam and truth-in-labelling.



As part of their tax shift, the Green Party will eliminate taxes on incomes below the low income cut-off and modify tax rates so "the gap between rich and poor stops growing and starts narrowing." The carbon tax will be offset by reductions in income tax. They will implement a schedule to pay down the national debt. The party will eliminate most corporate subsidies and tax breaks, especially on environmentally harmful industries. They will support citizen's watchdog groups to monitor major sectors of the economy. They will re-establish a federal minimum wage of \$10 per hour, support anti-scam legislation and establish a minimum three weeks paid vacation annually and reduction of a standard work week to 35 hours. The Greens would also introduce an accounting measure based on the Genuine Progress Indicator.



The Liberals would invest \$70 billion over 10 years to address the infrastructure deficit. They would also create a \$1-billion Advanced Manufacturing Prosperity Fund to support the manufacturing sector and R&D. The Liberals would also increase funding to Canada's three research councils by 34 per cent

over four years. They would develop a National Forestry Strategy and focus funding initiatives on fisheries and farming, including restoration of a "strong, democratic Wheat Board." They would cut the lowest income tax rate from 15 per cent to 13.5 per cent and cut middle class tax rates by one percentage point to 21 per cent and 25 per cent. They would also "accelerate and deepen" corporate tax cuts, reducing federal corporate tax rates to 14 per cent by year four and small business taxes by one per cent. The Liberals would replace the tax on income trusts with a 10 per cent tax refundable to Canadian residents.



The NDP would spend \$750 million per year on a fund to train workers for green jobs. They would also create national sector-based strategies and review sector-specific tax measures to stimulate investment in certain sectors. The NDP would commit one cent of the GST (approximately \$6 billion by 2012/13), phased in over five years, to fund infrastructure in cities and communities. They would outlaw the use of replacement workers during strikes or lockouts and re-establish a federal minimum wage starting at \$10 an hour indexed to inflation. The NDP would cancel corporate tax cuts, setting a uniform 22.12 per cent tax rate (up from 19.5 per cent) for corporations and lower the small business tax rate by a point to 10 per cent. The party also has a long consumer protection strategy on issues such as ATM fees, interest rates and "gouging" at the gas pump.



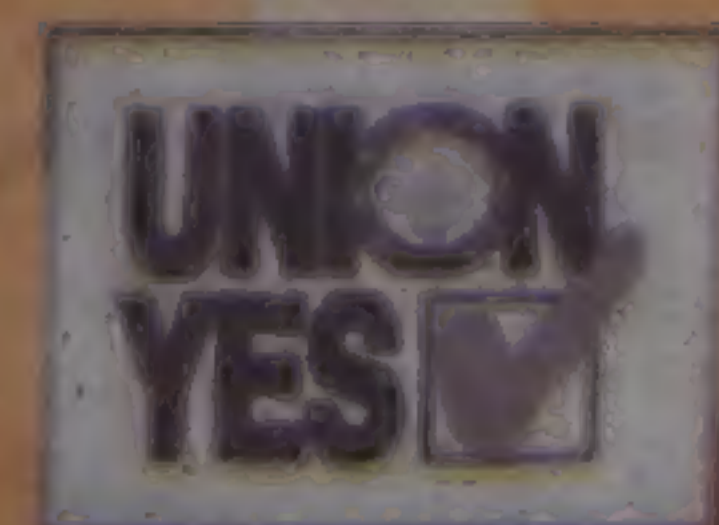
HEALTHCARE

Conservative The Conservative platform provides few details on new healthcare initiatives or spending, beyond an uncoded pledge to "take additional steps to ensure that Canada's communities and hospitals have

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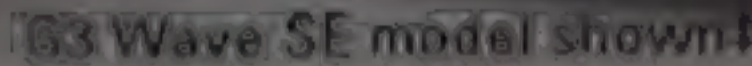
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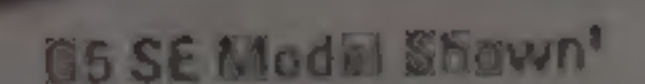
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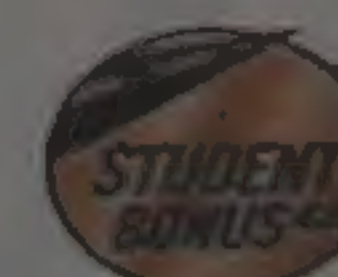
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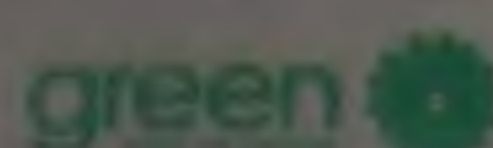
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more doctors and nurses where they are most needed." They will make their \$500 annual Children's Fitness Tax Credit fully refundable. The platform also promises to continue to assess 200 potentially harmful chemicals and introduce initiatives aimed at prohibiting tobacco advertising in media which can be viewed by youth and banning small packages of cigarillos and flavour additives in cigarettes. They will also "continue to take creative measures" in the treatment of major lung, heart and neurological diseases.



A significant, but uncosted, portion of the Green Party

approach is aimed at health promotion and disease prevention, including the removal of harmful chemicals, sport promotion, phasing out genetically modified food and institution of a National Junk Food Tax and restrictions on junk food advertising to children. They would also legalize marijuana and tax it similar to tobacco. The Green Party would "use the full force of the Canada Health Act" to oppose two-tier healthcare. They would provide funds to train more doctors and nurses and forgive student loans to healthcare professionals who agree to work in rural and family practice. They would initiate a public inquiry into drug costs and look at the feasibility of establishing a crown corporation to purchase and dispense generic drugs. They would spend \$897 million over three years to expand home support, home care and assisted-living services and transfer funds to provinces to support more long-term care beds. They would also include preventative dental care on the list of treatments covered by Medicare.



The Liberals will invest \$420 million over four years

into a Doctors and Nurses Fund to increase capacity to train and graduate healthcare professionals and increase the number of residency positions in hospitals and speed up licensing. The fund would also reward graduating doctors for entering needed specialties such as family and rural practice, and would forgive up to \$10 000 per year of student debt for healthcare professionals who agree to work in under-served communities for at least five years. The Liberals will also invest \$900 million over four years for a catastrophic-drug coverage plan. The Liberal platform says they will enforce the "spirit and letter" of the Canada Health Act. They would provide ongoing funding for Vancouver's safe-injection site, along with a number of health promotion initiatives, including investment in community sports programs.



The NDP would spend \$200 million a year to increase

the number of doctors and nurses trained in Canada by 50 per cent, forgiving the student loans of professionals who dedicate 10 years to family medicine. The NDP pledges to stop healthcare privatization by prohibiting the use of federal funding to support any form of parallel delivery. The NDP

would spend \$2.5 billion over four years on a national home care program to provide an additional 100 000 people with access to home care services. They would also establish a phased-in, Canada-wide prescription drug program beginning with catastrophic drug coverage, which they estimate will cost \$4.5 billion over three years. Health promotion initiatives include funding for community sports and recreation facilities and a Canada-wide strategy to deal with obesity.



ARTS & CULTURE



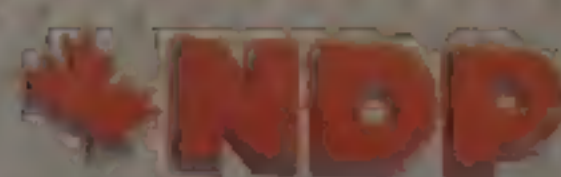
Without offering details, the Conservative platform promises to support arts and culture "at or above existing levels, while continuing to improve the effectiveness of allocations." The Conservatives would create a refundable tax credit up to \$500 for children under 16 for arts and culture activities such as music lessons and art classes. The Conservative platform backs away from controversial changes to film and video tax credit eligibility by promising to not reintroduce Bill C-10. They will also "take steps to celebrate Canadian history and identity." The platform budget allocates \$155 million to arts and culture support by year four.



The Green Party will reverse recent Conservative cuts to the arts and increase funding to "all of Canada's Arts and Culture organizations"—including the Canada Council for the Arts, Telefilm Canada, orchestras, theatres and publishers—to a level "commensurate with increases in support" to other sectors of the economy. They also promise to provide stable funding for the CBC and enact legislation to mandate cinemas and video stores carry at least 20 per cent Canadian content. They would increase support for community arts programs and provide incentives to improve arts curriculum in schools. They would also introduce tax relief, tax averaging and other incentives to artists, including giving them access to federal social programs.



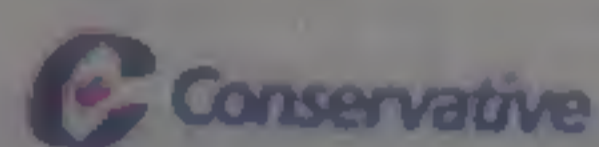
The Liberal platform pledges to increase the Canadian Film and Video Production Tax Credit to 30 per cent, at a cost of \$160 million. Over the next four years they will double funding for the Canada Council for the Arts to \$360 million annually. They also promise to reverse recent \$45 million Conservative cuts to arts promotion programs and boost them by an additional \$15 million over three years. Other culture initiatives include \$16 million in assistance to museums, a strategy for digital media, support for Canadian content and income averaging for Canadian artists.



The NDP promises sustained funding for the Canadian Television Fund and Telefilm Canada, allocating \$125 million annually and increased incentives for film and television production along with the extension of federal tax credits to include the cost of post-production. They would restore funding cut by the Conservatives and increase public funding to the Canada Council for the Arts. They also have a number of initiatives aimed at bolstering Canadian content and promise to provide stable, long-term funding to the CBC, Radio Canada and other public broadcasters.



POST-SECONDARY EDUCATION



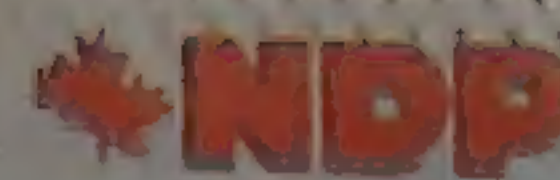
The Conservative platform is silent on post-secondary education. The Conservatives would expand the Registered Education Savings Plan to allow non-profits to establish RESPs for low-income families and add a completion bonus of \$2000 to apprentices who complete their training.



The Green post-secondary platform is vague, but they promise increased federal transfer payments for post-secondary and student aid. Without specific dollar figures, they would replace the Millennium Scholarship Foundation with a National Student Loan and Bursary Program with "low interest rates and reasonable repayment schedules." Half a student's loan would be forgiven upon completion of a degree or certificate, costing about \$2.3 billion annually. They would also support the expansion of job training and apprenticeship programs and use targeted research grants to support R&D in renewables, smart growth and energy conservation. They would restore funding to the Student Summer Jobs program.



The Liberals would replace current education and tuition tax credits with an Education Grant worth \$1000. They would create a 20-year, \$25 billion education endowment fund which over four years will provide 200 000 needs-based bursaries of up to \$3500 each and 100 000 access bursaries of up to \$4000—a tripling of the current \$350 million in federal grants. Regardless of parent's income, all students would be eligible for \$5000 in student loans. They would also introduce a special lending rate for students of prime plus half a per cent, and increase the post-graduation grace period for loan repayment from six months to two years. A \$400 monthly tax credit would be extended to apprentices to encourage trades. They would restore funding to the Student Summer Jobs program.



The NDP would enact the *Post Secondary Education Act*, which it introduced during the last sitting of Parliament. It promises to provide an annual \$1000 grant to all undergraduates who qualify for student loans. Without attaching a dollar figure, they also promise to negotiate with the provinces and territories to provide "dedicated funding" from the federal government to support publicly funded and administered post-secondary institutions. Special initiatives will be considered for in-need professions such as nurses and doctors. Without specifics, the NDP will reform the student loans system at a cost of \$50 million annually, including interest relief. The NDP would also increase research funding by \$100 million.



FIRST NATIONS



The Conservative platform offers little specifics on First Nations peoples, stating only that the party will "ensure that Aboriginals have the opportunity to fully participate in Canada's economy and society" and that, "Improving Aboriginal education is crucial." They will work to complete tripartite education agreements with provinces and First Nations organizations and pursue bilateral agreements with provinces to cover those not covered by the federal residential schools settlement.



The Green Party pledges to "honour Canada's fiduciary responsibility" and "the Aboriginal rights and treaty rights of Aboriginal Peoples," including the right of self-government. They would spend \$1.7 billion over three years to implement the Kelowna Accord and ratify the *UN Declaration on the Rights of Indigenous Peoples*. They would also fully implement recommendations from the 1996 Royal Commission on Aboriginal Peoples and engage in full "nation-to-nation" negotiations on outstanding legal issues and land claims. The Greens would recognize the primary hunting, fishing and trapping rights on traditional lands and respect decisions regarding the right of Aboriginal Peoples to be not only consulted but accommodated on decisions which impact their resources. They would set up task forces regarding treatment of Aboriginal Peoples in the justice system and to investigate the disappearance of Aboriginal women.



The Liberal program commits to fulfilling the Kelowna Accord, pledging \$4.2 billion over two years. They would sign the *UN Declaration on the Rights of Indigenous Peoples*. They also will "respect and uphold the spirit and intent" of modern land claims agreements, and respect and implement self-government agreements with Métis and First Nations. They would establish a policy for feder-

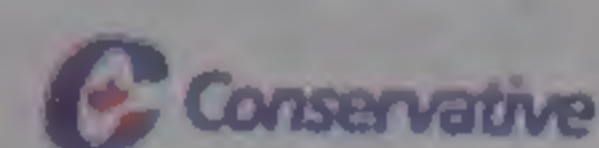
al consultation and accommodation on issues that may impact Aboriginal treaty rights. They will also implement a national strategy to deal with violence against Aboriginal women. They will renew the Aboriginal Human Resources Development Strategy.



The NDP would invest \$5 billion over five years in First Nations, Métis and Inuit communities to meet the commitments of the Kelowna Accord and improve health services, housing, infrastructure and water delivery. They would also implement "aggressive" training and education plans and address the needs of First Nations, Métis and Inuit people living in urban areas. They would ratify the *UN Declaration on the Rights of Indigenous Peoples*, extend compensation for residential school survivors and legally recognize the legitimacy and jurisdiction of Indigenous governments and "develop a comprehensive land claims policy." They would also engage to ensure the rights and safety of Aboriginal women.



HOUSING & HOMELESSNESS



While not allocating any new dollars, the Conservative platform reiterates support for current housing initiatives, including the Homelessness Partnering Strategy, which provides \$270 million over two years, the Residential Rehabilitation

CONTINUES ON NEXT PAGE

Platforms

All the major parties have now unveiled their election platforms, ranging from the Conservative's slim 41-pager to the Green's exhaustive 119-page tome. Here's where to go if you want all the policies and promises straight from the horse's mouth.

CONSERVATIVES

The True North Strong and Free: Stephen Harper's plan for Canadians
Available at conservative.ca

GREENS

Vision Green: What kind of Canada do we want in 2020?
Available at greenparty.ca

LIBERALS

Richer, Fairer, Greener: An Action Plan for the 21st Century
Available at liberal.ca

NDP

Jack Layton and the New Democrats: A Prime Minister on your family's side, for a change
Available at ndp.ca

ELECTIONS

CONTINUED FROM PREVIOUS PAGE

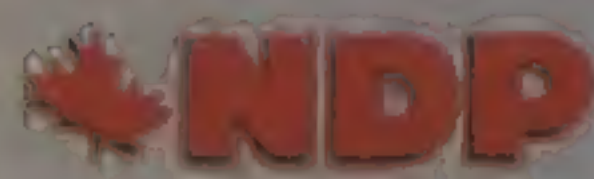
Assistance Program to assist low-income Canadians pay for home repairs and the Affordable Housing Initiative, which has been in place since 2001 and has outstanding commitments of \$880 million for affordable housing. The Conservatives would also give first-time homebuyers a tax credit of up to \$5000 to offset closing costs.



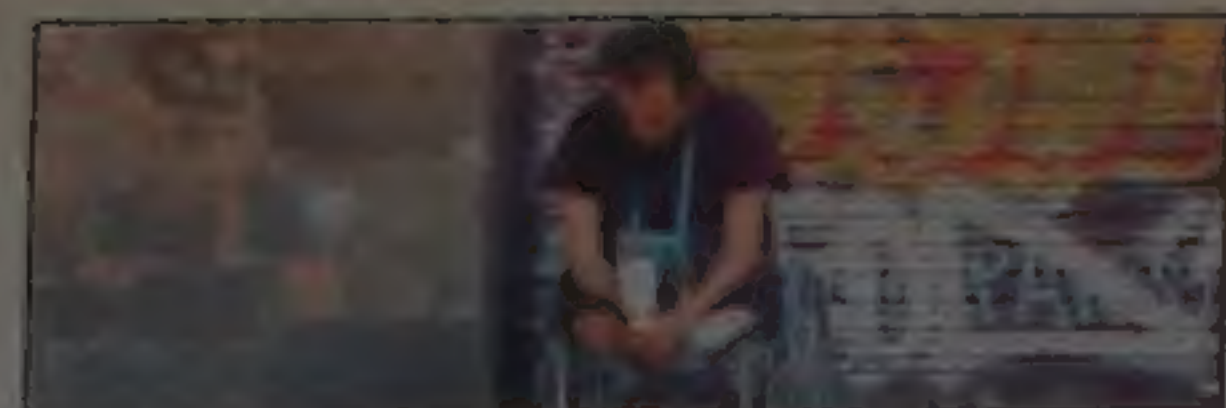
The Greens would spend \$2.6 billion over three years to create a National Affordable Housing Program to build 20 000 new and 10 000 rehabilitated affordable units each each year over the next decade. They would provide rent supplement or shelter assistance for 40 000 low-income households each year over 10 years. The Greens would also subsidize developers to encourage a portion of new projects are designated as affordable housing.



The Liberals will spend \$155 million annually to "help" provide for 30 000 new social housing units and refurbishment of an additional 30 000 units. They will also expand subsidies for low-income Canadians in co-operative housing and renew the Residential Rehabilitation Program and the Homelessness Partnering Initiative.



The NDP will spend \$3.5 billion over four years to work towards allocating one per cent of federal spending (\$2 billion annually) to affordable housing over a 10-year period with specific targets for Aboriginals, seniors, women and other groups facing the biggest burden of housing insecurity.



POVERTY



The Conservative platform makes no mention of poverty-reduction initiatives or funding. They would reduce taxes on seniors by approximately \$400 annually by raising the age credit amount.

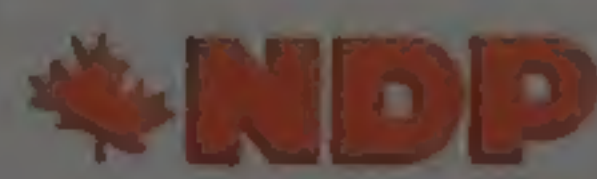


The Greens support discussions on a tax-administered Guaranteed Liveable Income (GLI) to ensure all Canadians are able to live above the poverty line. Short-term measures to move towards a GLI include removing all income taxes for those living beneath the low income cut-off measure, at a cost of \$1.9 billion a year, and providing additional income support of \$5000 annually to adults receiving provincial welfare cheques while negotiating with the provinces to ensure the funds are not clawed back. They would also increase the Guaranteed Income Supplement for seniors by 25 per cent. Without providing details, the Greens commit to developing a "comprehensive plan" to eliminate child poverty, modelled on successful European approaches.



The Liberals would enact the 30-50 Plan to Fight Poverty, with targets to reduce the number of people living in poverty by 30 per cent and the number of children living in poverty by 50 per cent within their first term, primarily through tax shifting outlined in their Green Shift policy, including a new

\$350 per child tax benefit, an \$1850 refundable tax credit for Canadians earning less than \$50 000 annually and increasing the Working Income Tax Benefit. They would also increase the Guaranteed Family Supplement, paid to poor families with children, by \$1225 and increase the annual Guaranteed Income Supplement by \$600 for low-income seniors and \$800 for senior couples.



The NDP would introduce a *Poverty Elimination Act* setting "firm targets" to reduce child poverty by 50 per cent and the overall poverty rate by 35 per cent in the first five years, with the goal of eliminating poverty in Canada by 2020. They would establish a poverty elimination office within Human Resources Development Canada to implement the poverty-reduction strategy. The NDP will also double the number of Canadians eligible for Employment Insurance to 80 per cent and ensure that 100 per cent of EI premiums go to providing benefits rather than into general revenue.



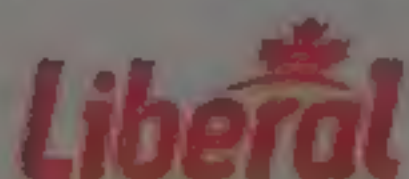
CHILDCARE & CHILD BENEFITS



There is no mention in the Conservative platform regarding childcare funding, but their website points to their record of \$250 million in annual funding to assist the provinces and territories in creating new child care spaces. The Conservative platform promises to index their \$100 per month Universal Child Care Benefit to inflation and make the benefit tax-free for sole-support, single-income earners.

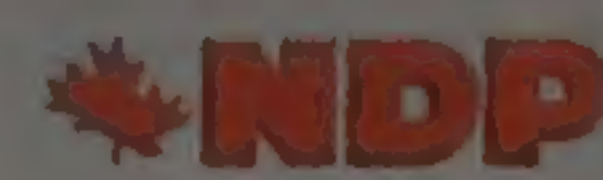


The Greens would spend \$6.6 billion over three years to restore the federal-provincial agreement for a universal national child care program, with a focus on creating child care spaces at workplaces by offering a \$1500 tax credit per child per year to businesses. The Green platform also says without details that the party would "value the decisions of parents who choose to stay home with children." Without specifics, the Green platform also calls for "an integrated programme of supports, tax cuts, and awareness raising" and reforming labour policies and taxes—including income splitting—to allow parents to spend more time with their children.



The Liberals will increase investment in universal, community-based early education and child care over a four-year period, growing to an investment of \$1.25 billion annually. They would also allow parents to take shorter parental leave with higher benefits or longer leaves of up to 18 months at a lower benefit level. The Liberals would also create a

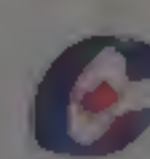
refundable child tax benefit worth \$350 per child and create a Guaranteed Family Supplement providing \$1225 annually to low-income families with children.



The NDP would enact their *Early Learning and Child Care Act* and establish a national child care and early learning program of non-profit licensed childcare. The NDP says their program will create 220 000 new daycare spaces in the next four years, rising to a cost of \$1.75 billion in 2012/13. They will also phase in a new tax-free Child Benefit based on the Canada Child Tax Benefit of up to \$5000 annually per child for families earning less than \$38 000. The cost of the program will rise to \$4.4 billion by 2012/13. They say they will work with provincial governments to eliminate clawback of benefits.



FOREIGN POLICY & AFGHANISTAN



The Conservative platform renews the commitment to the Canada First Defence Strategy to increase the size of the armed forces to 70 000 regular and 30 000 reserves while investing \$45 to \$50 billion in the military over 20 years. The Conservatives would establish a democracy promotion agency to support democratic institutions and "support peaceful democratic change in repressive countries." Without details, they promise to continue support for Overseas Development Assistance, indicating the country is on track to double foreign aid by 2010 compared to 2005 (when it was \$3.76 billion) but with no targets relative to the benchmark 0.7 per cent of GDP. The Conservatives will "move aggressively" on bilateral and regional free trade agreements.

On Afghanistan, the Conservative platform reiterates the Canadian military presence in Afghanistan will finish by the end of 2011.



The Greens would shift defence spending to focus on disaster assistance and increase contributions to UN peacekeeping forces and decrease contributions to NATO. They would also review membership in NATO and NORAD. They would "insist" on the adherence to the Geneva Convention by Canada and its allies, pointing specifically to detention centres in Guantanamo Bay, Afghanistan and Iraq. They would increase Official Development Assistance, spending \$4.1 billion by 2011/12 en route to reach the target of 0.7 per cent of GDP by 2016, and focus assistance on community-based green initiatives and poverty alleviation. The Greens would focus multilateral negotiations on a Tobin Tax on currency trading. Global nuclear dis-

armament is also a Green priority. They would push for more democratic balance in the UN and bring multilateral institutions such as the WTO, IMF and World Bank under UN authority. They would withdraw from NAFTA and re-negotiate a "fair trade agreement" in its place and scrap the proposed Security and Prosperity Partnership (SPP). The Greens also offer a number of initiatives to focus efforts in Darfur and support a two-state Palestine-Israel solution based on pre-1967 borders.

The Greens would begin withdrawal from Afghanistan no later than February 2009 and focus on police training and development.



The Liberal platform says that engaging in multilateral efforts on climate change will be "integral" to their foreign policy. They will spend more on the Foreign Service and the Department of Foreign Affairs. The Liberals also propose the establishment of capacity-building Canadian Centres for Democracy, starting in the Middle East. They will boost the International Assistance Envelope by \$500 million and focus development assistance on poverty reduction. They will focus conflict reduction resources in Africa and contribute resources to peacekeeping efforts in Sudan. They will strengthen relationships with Asia and the US, but would keep Canada out of the US missile defence shield. The Liberals are committed to multilateral negotiations through the WTO, as well as bilateral agreements. They will remain committed to funding increases for the Canadian forces over the next four years.

The Liberal Party would end the combat mission in Afghanistan in 2011.



Saying that changes to NAFTA are "almost certain," the NDP would renegotiate chapters in NAFTA that allow investors to sue governments, its energy provisions and dispute resolution mechanisms. They would end the softwood lumber agreement and focus international trade negotiations on reducing investor protection and introduce environmental, human rights and labour standards into trade agreements. They are opposed to the Security and Prosperity Partnership (SPP) and would abrogate the Safe Third Country Agreement with the US and establish a program to allow Iraq War resisters to stay in Canada. The NDP will focus the military on UN peacekeeping missions and increase support to veterans. They will focus efforts on Darfur and support a viable two-state solution for Israel-Palestine with agreed-upon borders. They aim to increase Official Development Assistance to 0.7 per cent of GDP within 10 years and would focus on poverty alleviation.

The NDP is opposed to extending the Canadian presence in Afghanistan to 2011, and would "withdraw all Canadian forces ... with reasonable advance notice and in consultation with our allies" but deliver on aid and development promises. ▀

Dig deeper

A number of advocacy groups have created election resources to provide background information and analysis to help you make an informed decision on October 14. Here's where you can learn more about the 10 issues we've summarized.

CLIMATE CHANGE

Pembina Institute
pembina.org/election2008
Sierra Club Canada
sierraclub.ca
David Suzuki Foundation
voteenvironment2008.ca

THE ECONOMY & JOBS

Canadian Labour Congress
canadianlabour.ca

HEALTHCARE

Canadian Health Coalition
healthcoalition.ca
Canadian Medical Association
cma.ca

ARTS & CULTURE

Canadian Conference of the Arts
ccarts.ca
Canadian Arts Coalition
canadianartscoalition.ca

POST-SECONDARY EDUCATION

Canadian Federation of Students
voteeducation.ca
Canadian Alliance of Student Assocs
cassa.ca

FIRST NATIONS

Assembly of First Nations
afn.ca
National Assoc of Friendship Centres
nafc-aboriginal.com

HOUSING & HOMELESSNESS

Canadian Housing and Renewal Assoc
chra-achru.ca
Wellesley Institute
wellesleyinstitute.com

POVERTY

Campaign 2000
campaign2000.ca
Make Poverty History
makepovertyhistory.ca

CHILDCARE & CHILD BENEFITS

Code Blue for Childcare
buildchildcare.ca

FOREIGN POLICY & AFGHANISTAN

Cdn Council for International Cooperation
ccic.ca
Council of Canadians
canadians.org

The truth, too late

COMMENT

DYER STRAIGHT

Gwynne Dyer
gwynne@vueweekly.com

Israeli Prime Minister Ehud Olmert was well aware that he resembled the generals who join a peace movement as soon as they retire. "I have not come here to justify my actions over the past 35 years," he said. "For a large portion of that period, I was unwilling to look reality in the eye."

Olmert, who has resigned but will stay in office until a new government is formed or an election is called, gave a valedictory interview to the newspaper *Yedioth Ahronoth* on September 29, and said something that no previous Israeli prime minister has said. He declared that if Israel wants peace, it must withdraw from almost all the lands it occupied in 1967. Unfortunately, it's probably too late.

Not only is it a bit late for Olmert to tell the Israeli public this harsh truth, since he is leaving power now. It's also too late for Israelis to act on his advice, even if they accepted it, because the situation has changed.

That isn't Olmert's own view. What he says is: "We have an opportunity that is limited in time, in which we can perhaps reach an historic deal in our relations with the Palestinians and another historic step in our relations with Syria. In both cases, the decision

we must reach is a decision that we have been refusing to accept for the past four decades."

If Israel wants peace with Syria, he says, it must give back all of the Golan Heights. If it wants peace with the Palestinians, "we must ... withdraw from almost all of the [occupied] territories, if not all of them. We will maintain control of a certain percentage of the territories (where the big Jewish settlements are), but we will have to give the Palestinians a commensurate percentage of our land, because without this, there will be no peace."

Not only that, but Olmert now says that Israel must let go of predominantly Arab East Jerusalem, which the Palestinian Authority wants as the capital of its future state. A "special creative solution" would get around the question of sovereignty over the disputed sacred sites in

the Old City.

If Israel had been willing to make such a peace deal in the 1990s, it could have worked, but the only Israeli leader of that era who might eventually have offered such terms to the Arabs was Yitzhak Rabin. Since Rabin was murdered by a right-wing Jewish extremist in 1995, no other Israeli prime minister has been willing to go so far—including Olmert during his two-and-a-half years in power.

But the new reality, which Olmert does not acknowledge, is that no Israeli leader will be free to make that deal in the next five or 10 years. It is the right deal to make in Israel's own long-term interests, but only if the Arab partners can guarantee that Israel will get permanent peace in return for giving back the land. They cannot guarantee that, because they don't even know if they will survive

CONSIDER SYRIA. The old dictator died in 2000 after a mere 30 years in power, and his son still rules there eight years later,

but the country is much less stable than it used to be. Many elements in Syrian society have been sharply radicalized by the American invasion of Iraq and the flood of refugees from there. Nobody knows if Syria is heading for a revolution, but the possibility certainly exists.

If there were a revolution in Syria, the winners would almost certainly be Islamists who reject any peace with Israel. So what Israeli leader in the next five or 10 years could sell the public on a peace that returned the Golan Heights to Syrian control? A few days of violence in Damascus could turn that peace into a nightmare that sees a hostile Syrian army back on the heights that overlook northern Israel.

In the case of the Palestinians, the Islamists of Hamas are already in control of the Gaza Strip, and there is no single Palestinian authority for Israel to make a peace deal with. The notion of an Israeli-Palestinian peace settlement in the current circumstances is purely a fantasy that is maintained to indulge the Bush administration

Even Egypt, whose peace treaty with Israel is almost 30 years old, is not a reliable partner any more. If there were to be a truly free election in the next five years, the Muslim Brotherhood would probably form the next government—and they have already said that their first act would be to hold a referendum on the Egyptian-Israeli peace treaty. It would probably be rejected by the voters.

So even if Israeli voters were willing to listen to Ehud Olmert in principle, they would not dare to act on his advice now. Perhaps in time the likelihood of Islamist regimes coming to power in Israel's neighbours will shrink. Perhaps there will then be a majority of Israeli voters who are willing to back the kind of deal that Ehud Olmert has just outlined. But not this year, not this decade and probably not this generation. ▼

Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries. His column appears each week in Vue Weekly.

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VUEWEEKLY

ISSUES

It's the stupid economy

All parties have missed pointing out inherent flaws in the economic system and proposing real alternatives

RICARDO ACUÑA / ualberta.ca/parkland

Although it might seem unfortunate on the surface, the reality is that the economic meltdown in the United States could not have come at a better time.

With both Canada and the United States in the midst of their respective federal elections, the so-called financial crisis provides an excellent opportunity for voters in both countries to take a serious look at the economic systems we have put in place and assess whether or not those systems are serving their stated purpose.

Unfortunately, however, neither the voters nor the political leaders have taken advantage of this opportunity. Instead we seem content to spend these campaign cycles talking about sweaters and the unmarried children of vice-presidential candidates.

What no one is talking about is the fact that the collapse of the financial sector in the United States is a clear indication that the fundamental principles upon which both our economies are built are intrinsically flawed.

For over 25 years, the economic systems of Canada and the US have been based on a neoliberal model which declares that if you privatize everything, remove all regulations from businesses and corporations, drop corporate taxes, and severely limit the powers of workers and unions, then the economy will prosper and everyone will be better off.

The whole system is based on the premise that if you allow the owners of business and enterprise to do whatever it takes for them to get rich, then eventually enough coins will fall out of their overflowing pockets for the rest of us to grab a few. Deregulation, privatization and free trade were supposedly what the markets needed in order to get rich enough for the rest of us to benefit as well.

These are the theories that informed the policies of Ronald Reagan, Bush Sr, Bill Clinton and Bush Jr in the United States, Brian Mulroney, Paul Martin and Stephen Harper in Ottawa and the "Klein Revolution" here in Alberta.

But even a cursory glance at the numbers is more than enough to show that the theory is not working. In the US, where the financial services sector made \$700 billion in profits in the last five years, those same companies will now be getting \$700 billion more directly from the people by way of their government. At the same time, people are losing their jobs and their houses, and are having trouble putting food on the table and gas in the car.

In other words, money in the US is clearly only trickling up, and despite obscene profits made off the backs of middle class families, the government has to give the rich even more money to



keep the system moving.

In Canada, our neoliberal system, although slightly more moderate than that of the US, has yielded similar results. Our oil companies and banks have been generating record profits for the last five years, while the majority of Canadians have not even seen their wages keep up with the pace of inflation. Sure, our banking system is not in the midst of collapse, but our manufacturing sector is. So is our forestry sector. Actually, most of our sectors outside of the Alberta tar sands are close to full collapse. And who is in line for increased handouts in the midst of all this? The car companies are looking for government subsidies and investments, the oil companies are looking for cheaper royalties, and everyone in the corporate sector is looking for lower taxes. Again, more of your money will be trickling up, and nothing is trickling back down.

OUR POLITICAL LEADERS, however, appear completely blind to these larger structural deficiencies and are scrambling to see who can put the prettiest Band-Aid on the system.

Stephen Harper wants to see more tax cuts given to corporations as a way of increasing how much money they can make. He doesn't seem concerned about the people losing their jobs in places other than Alberta, because at least there is job growth in Alberta. This is to be expected given his history of support for the very policies that caused this mess—deregulation, privatization and low taxes.

Stéphane Dion's economic platform is also based on subsidies and government handouts to corporations. Given the role of his party in signing free trade agreements, reducing corporate taxes and accelerating the pace of privatization across the country, this position is also not surprising.

At least Harper and Dion are being consistent with the ideological foundations of their parties, both of which have historically been the cheerleaders for unfettered neoliberalism and free trade.

The New Democrats and Greens, on

the other hand, seem to be letting this opportunity to re-imagine our economic system slip them by. Imagine an NDP platform that called for an economy based on co-operativism and broad-scale public ownership, or a Green platform which challenged the notion that the profit motive and environmental sustainability can co-exist.

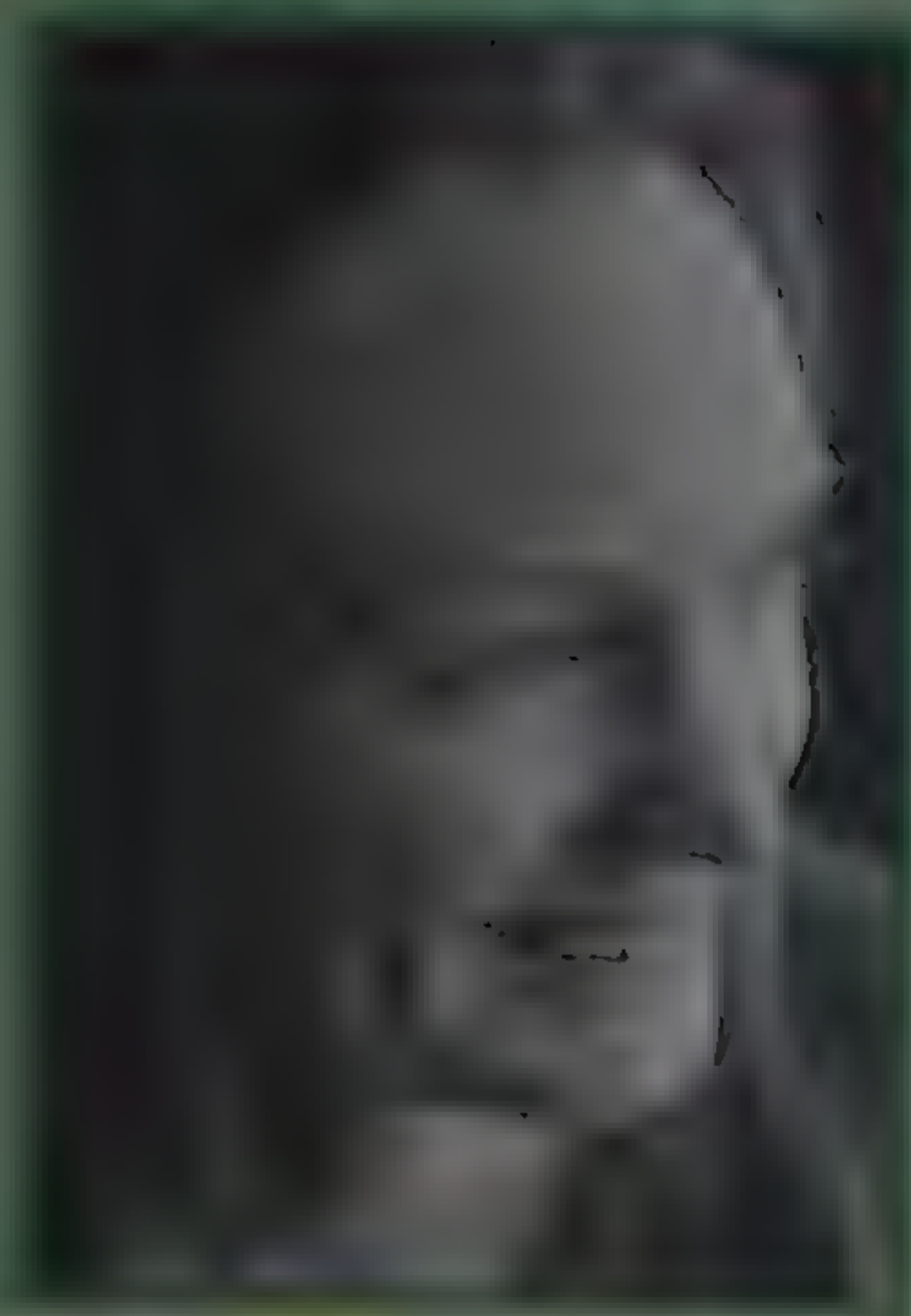
Instead, what these two parties are proposing is a grab bag of policies which have as a goal making the system kinder, gentler and greener without ever challenging the basic assumptions that the system is built on. In the quest for some sort of mainstream appeal, both these parties have arrived at the policy equivalent of Stephen Harper's sweater.

Perhaps their assessment of how the public at large would react to such radical proposals is correct, and there can be little doubt that implementing the policies they are proposing would certainly reduce the amount of hardship Canadians will face during the looming economic downturn. But many Canadians are looking for something more.

Naomi Klein, in her latest book *The Shock Doctrine*, writes that it is during times of crisis—real or perceived—that ideas which have been floating around for some time suddenly become possible. If you are not putting those ideas out there, then you are leaving the door open for someone else's ideas to take root, or even worse, for a more powerful version of the status quo to be asserted.

Certainly the crisis is there, and there can be no better time than an election for putting out alternative visions, but it looks as though we have missed that opportunity. By not acknowledging the flaws in the system, and not presenting a clearly articulated alternative, we have pretty much guaranteed the status quo for the foreseeable future. Are you ready for it? ▽

Ricardo Acuña is executive director of the Parkland Institute, a non-partisan public policy research institute housed at the University of Alberta.



Trey Capnerhurst
Edmonton-East

Protect Health Care



David J. Parker
Edmonton-Centre

Strong Economy

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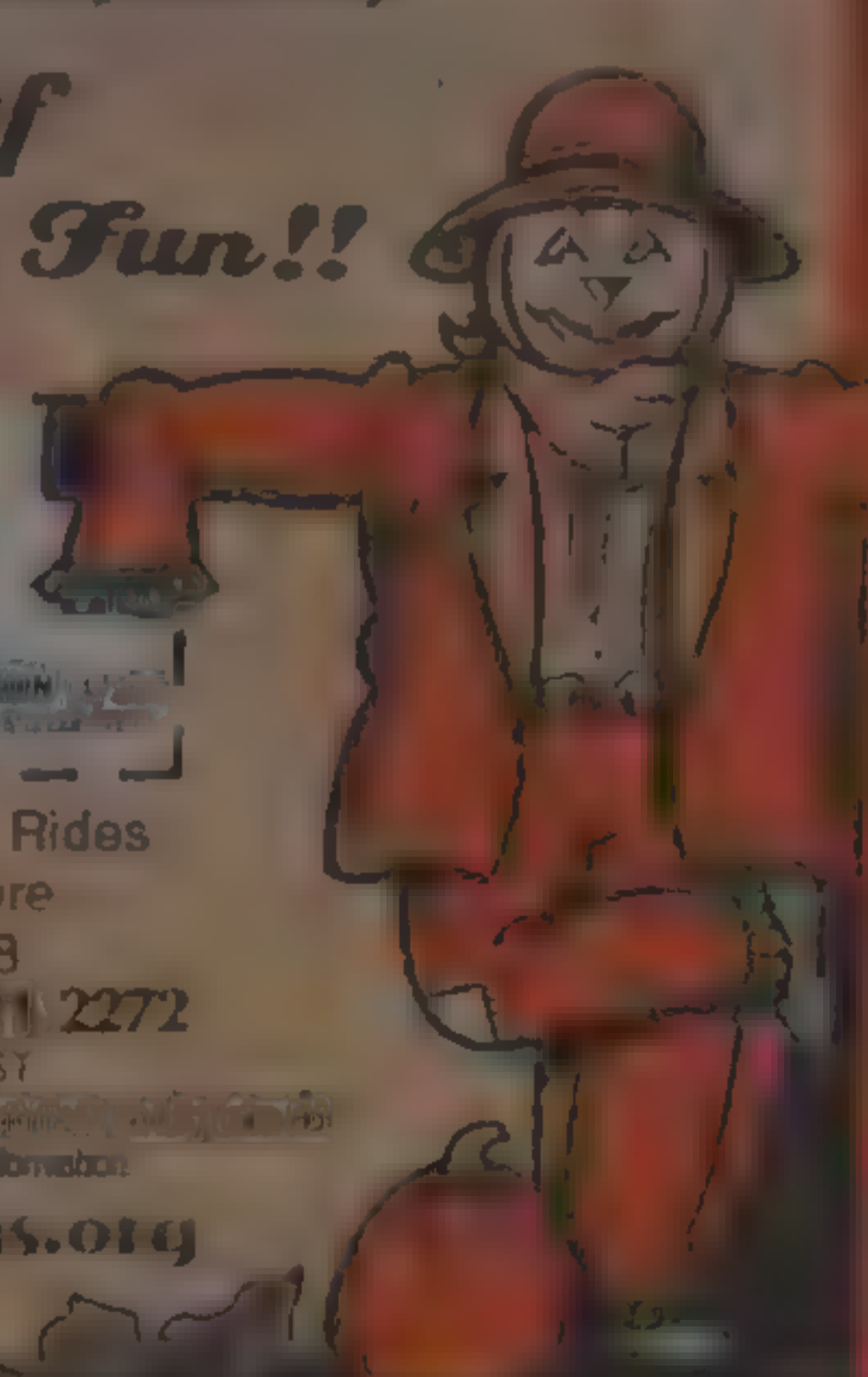
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VUEWEEKLY

Looking back, looking forward

In the Box offers fearless predictions for the Oil's 30th anniversary season

IN THE BOX
DAVE YOUNG AND TB PLAYER
inthebox@vancouverweekly.com

Sunday, October 12 is the kickoff (puck-off?) for the 30th anniversary season of our city's pro hockey team. The season starts with a home game against Ryan Smyth and the Colorado Avs and will conclude (let's not mention playoffs yet) April 11 in Calgary. What's ahead? Who really knows? We've got some good guesses to follow. And then TB and Dave will second guess these guesses every week.

THE GREAT ROCK 'N' ROLL SWINDLE

Would someone please explain to me why, in a country whose government pays millions of dollars for enormous paintings of stripes for our national gallery, the CBC, which is also owned by the government, would cheap out when opportunity came to acquire a true piece of Canadian culture? I speak of the *Hockey Night in Canada* theme song? That song, with its old school bombast and fanfare, is truly a Canadian institution. Nobody who has ever been a fan of hockey in our country can hear it without being bombarded by memories of growing up in our hockey-crazy culture.

Every Saturday night, it drew me to

our living room, where my dad and I would bellow at the television at the tops of our lungs. Like my dad, I was a Habs fan throughout the '70s, but in the end geography got the better of us and we both became steadfast Oiler fans. And throughout those pre-cable years, we followed our teams on *Hockey Night in Canada*. Memories of the late-'70s Canadiens powerhouse teams; the young boys-on-the-bus Oilers; the efficient, evil Islanders; the Oilers during the Cup years and their hated foes, the Flames, will forever be associated with that song.

I doubt very much that Dolores Cla-man had any idea what impact her little song would have when she penned it back in 1968. And to be honest, it proba-

bly didn't really matter what song they used in the end. HNIC could have used 45 seconds of crying babies and braying donkeys for all I cared. It meant that the hockey game was on, and that was music to my ears. TB

RETRO FITS Since TB took his own little trip to the good old days, the Oilers did the same this week by unveiling the team's latest third jersey. The last alternate sweater was a futuristic navy and silver Todd McFarlane eyepopper. This new third jersey takes older fans like me back to the days before facial hair and having kids with an anticipated return to bright orange and blue. Yay! The Oilers will don the retro duds 12 times this season—most of the games will be against Original Six foes or on *Hockey Night in Canada* (sans theme). Odd retro sweater fact: the Oilers wore blue and orange twice in the 21st century. During the 2003 Heritage Classic they donned the old colours on one of hockey's biggest stages but lost the game. During the recent Mark Messier jersey retirement game the players also wore blue and orange and lost again. How bad was the Messier game? They lost 3-0 to Phoenix—with Cujo in net for Gretz and the Dogs, no less. And the Oilers traded Smyth earlier that day. Those retro colours have seen some interesting moments in Oiler history, both classic and recent. DY

GOD SAVE THE TRIVIA This season is being touted by the Oilers brass, PR and ad folks as the 30th season in NHL Edmonton Oilers history. However, because of the lockout, this year's campaign will actually be the 29th NHL season played. Will it be lucky? One NHL team has won the Stanley Cup in season number 29. The Habs won the Cup in the 1945-'46 season, which was the club's 29th NHL year. Montréal is also celebrating an auspicious milestone. This year will be the Habs' 100th anniversary. The hockey club was formed in December of 1909 and entered the fledgling NHL in 1917. DY

NEVER MIND THE BOLLOCKS: HERE'S PREDICTIONS Here's a pre-season sampling of guest predictions because, in the end, it's a crapshoot.

RUSSIANS TAKE OVER? —SANDOR The global credit crunch will force the majority of NHL team owners to sell contracts to the KHL. Ales Hemsky will win the scoring title playing for AK Bars Kazan while Mathieu Garon will lead Metallurg Magnitogorsk to a KHL title. Russian oil barons will buy the Stanley Cup. OK, maybe not this year. Oil to finish second in the Northwest and fifth overall. They'll last two playoff rounds before being eliminated. The Rangers stingy, trapping defence will lead the Blueshirts to the Cup. Pittsburgh will be the biggest disappointment. *Steven Sandor is the author of two books, including The Battle of Alberta: A Century of Hockey's Greatest Rivalry and the creator, years ago, of In The Box.*

GOALIES CAUSE TROUBLE? —OLIVER I think the Oilers are going to have a good year ... and this time, I believe it! The facts are pretty simple. Everyone else in our division (except for Minnesota) got worse. Vancouver is a goalie captaining, no-scorer mess. The Avs got older and lost their goalie. Calgary, well, they got Bertuzzi. We have the two best power-play point men in the league and in the 7-8 call-a-game NHL, that's going to mean a hell of a lot come crunch time. If Oilers are good out of the gate and establish Mathieu Garon as their #1, they'll finish sixth in the West. That being said, if Garon gets tender, Rolie continues to be old and Deslauriers is depended on, this could be a little tougher than expected. In any case, that's my prediction and I'm sticking to it. I say sixth in the west.

Brent Oliver is a local promoter (Brent Oliver Presents), rock star and baseball fan. He loves hockey and has one of the most chilling hockey injuries to prove it. Ask him.

HEMSKY GRADUATES? —YOUNG I predict this almost every year but this will be the season Ales Hemsky goes from "kinda talented" to "almost elite but not yet." Arena talk will make me feel a bit guilty for being a hockey fan, especially if we're taking money from the poor to build a palace for the rich (or so we'll be told). Visnovsky will play well enough to tempt new fathers to name their sons Lubomir. Wives will veto. Calgary/Edmonton games will be brutal and exciting. MacT will still be funny. *David Young is ready to watch some hockey!*

GAGNER COVETED BY LEAFS? —STAPLES The biggest hockey news of the season won't be on the ice. It will be firm plans for a new downtown arena, complete with casino, practice rink(s) and other amenities. Sheldon Souray and Ethan Moreau will play 80 games Between them. Dustin Penner will be one of the Oil's top three two-way forwards. Someone in the ever-wishful Toronto sports media will start a rumour that Sam Gagner is too good for Edmonton and is bound for the Leafs. New Oilers' enforcer Steve MacIntyre will take on Wild goon Derek Boogaard, the most loathed man in Oil Country, and hold his own in the brawl, bringing on calls to elect the Big Mac as the Oil's MVP. On the stats-crazed Oilosphere, fans will argue endlessly about the value of Desjardins' numbers, and no one else will care. The Oilers will make the playoffs. *David Staples blogs about the Oilers for the Edmonton Journal because U2 haven't had a really great album in a while.*

THIS WEEK'S OILER DEFINITION "Optimism": 1. A tendency to expect the best possible outcome. 2. The feeling Oiler fans share and continue to hold from early August until the first loss of the season. After that, see "dread," "apprehension" or "pessimism." v



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The politics of food

WELL, WELL, WELL

THE HUNGRY
BY MICHAEL POLLAN

When an activist might be the only person who can do for our planet, the world hunger—and for our health.

Conventional food production sounds so traditional, so trustworthy, so responsible, but it's not, as Michael Pollan says, a "cruel, unfair, broken system." Besides being harmful to the earth, it's not doing a very good job of feeding the hungry, nor of keeping us well. As food production has become ever more about economics than about food since the free wheat market of the 1880s, growing millions of us have died of malnutrition and starvation.

Fruits and vegetables, says Pollan, comprise a tiny percent (about four per cent each) of the world's croplands and the human diet globally. Grains and oils comprise about 75 per cent of both our croplands and our diets. And the fact that grains are calorie dense and easily transported and stored makes them a solid base for political and economic power.

But grains are grown largely in a chemically dependent monoculture, which has brought with it soil erosion and environmental pollution and has replaced the diverse plant ecosystems that had covered the earth since forever prior to the dawn of agriculture. And while modern dairy farms are guilty, guilty, guilty and heavily depend-

ent on grain farming, so are rice paddies—they are one of the biggest man-made methane sources on the planet.

Ways the system harms our collective health beyond the ways directly linked to environmental harm range from starvation to overfed and undernourished obesity and food safety. E Coli, just as one example, comes to us via grain-fed cattle, even though microbiologists know that a change as simple as a switch from grain-feed to hay-feed in cattle diets in the days before slaughter reduces the risk of infection.

COUNTLESS PATHS too lucrative to resist have turned out to be destructive. They told us margarine was better for us, but it turns out it was just cheaper. The marriage of cheap raw materials and hydrogenation technology with the incorrectly understood link between saturated fat and heart disease was an irresistible economic opportu-

nity and resulted in millions of people dumping butter almost overnight—and then, as our cholesterol continued to skyrocket, we began learning about the devastating impacts of trans fats.

Given the startling truth that America has more prisoners than farmers, it's hard to disagree with Pollan's assertions that we've reached a point at which land reform is as necessary here as it is in any nation of Latin America or Asia, that the system will never work until we get more people back on the land working to feed people rather than to feed Monsanto, and that to fix the agricultural landscape, "the big-commodity market must be not just modified but overthrown." Growing our own food, he says, isn't the answer: "Most home gardeners know that the root of the problem is political, but the agricultural establishment would like nothing better than to see us spend all of our free time in our gardens



and not in political dissent."

The Heart and Stroke Foundation is still bestowing its blessing on products devoid of saturated fats no matter how many carbs they contain, even though the science pointing to high insulin levels and inflammation as the real causes of heart disease is convincing—our livers manufacture far more cholesterol when we're burning food-source carbs for energy than when we're burning dietary fat for energy.

This warm and perfect October day

brings a warm and hopeful gift, though. I bump into an acquaintance from another life, a vibrant, happy, independent, still-golfing 81-year-old. I'm more than pleased to see him so well. He's had some cholesterol problems, but he gives me reason to celebrate. His doctor, as part of his heart-health plan, has advised him to sharply curb the white stuff—flour, breads, rice, potatoes, sugar.

Change is slow, but with the flow of information, inevitable. ♥

TOP 10 SINGLES

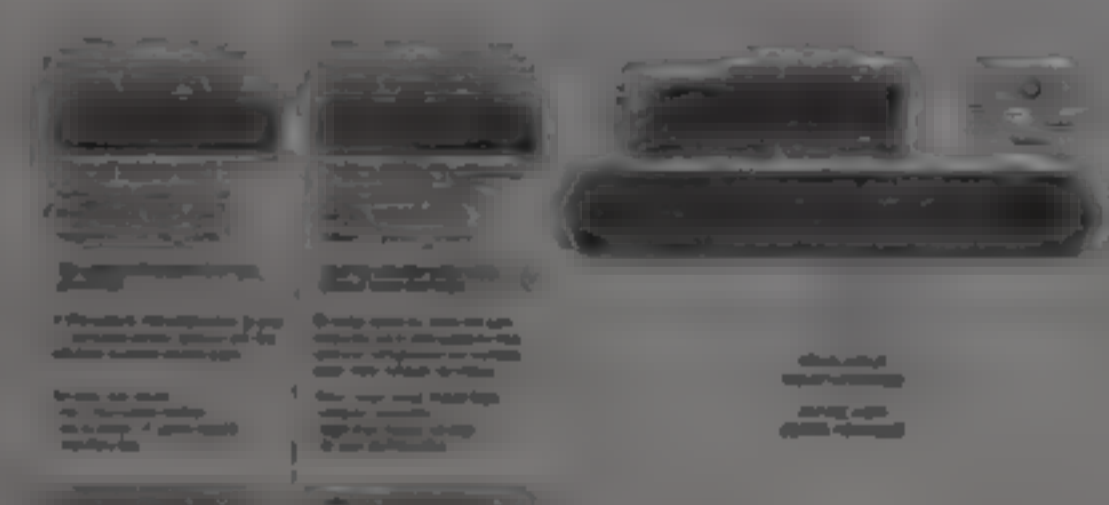
- 1) Whatever You Like
T.I.
- 2) Hot N Cold
Katy Perry
- 3) So What
Pink
- 4) Disturbia
Fall Out Boy
- 5) Just Dance feat. Colby O'Donis
Lady Gaga
- 6) Another Way To Die
Jack White & Alicia Keys
- 7) Never Again
The Midway State
- 8) I'm a Rock
Nicki Minaj & Lil Wayne
- 9) A Milli
Lil Wayne
- 10) Radio Retaliation
The Verbal Republic

first DIBS

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			1	2	3	4
5	6	7	8	9	10	11
12	13	X	This Tuesday, vote.			

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The terrifying power of *LittleBigPlanet*

GAMES INFINITE LIVES

A quick look at my search history (only slightly redacted) over a day of fooling around with Sony's snuggle-style platform-playbox *LittleBigPlanet* shows a rapid arc from eager curiosity to wholly bought-in obsession: "littlebigplanet levels"—looking for videos to while away the beta demo download time; "littlebigplanet tutorial"—that's when I was hoping to learn the secrets of how dudes were coming up with some of the crazy shit I was seeing; "how to knit"—when my love of woolen mascot Sackboy bubbled out into desire to snuggle him/it for real, forever.

Developed by Media Molecule, whose founders were responsible for the indie *Rag Doll Kung Fu*, *LittleBigPlanet*'s prototype working title was "Craftworld," a name that bombs from a marketing perspective—sounds like something you'd leaf through out of boredom while your Mom shops for scrapbooking supplies—but actually describes the game well. *LittleBigPlanet* takes the aesthetics of DIY handicrafts and grade-school dioramas, all chunky fabrics, corrugated boxboard, rubber stamps and glitter, and puts them in front of an almost unspeakably robust toolkit and engine for the creation of physics-based platform-game worlds.

Level editors are nothing new; as far back as *Lode Runner* in 1983 games were shipping with construction sets that let users design their own playspaces and/or use game elements to draw cocks and spell out swear words. It's much less common for the toolkit to be the game, to have creating and sharing content as the whole point of the experience, to have exploring content created by others comprise the overwhelming bulk of gameplay.



Sure, *LBP* comes with plenty of pre-made material, but the only meaningful reason to play through "story" mode is to earn more tools for your kit and to get a glimpse of what those materials might make possible.

Did I say "overwhelming bulk?" That's an understatement, if anything. The game's still a couple of weeks from its official retail release, but the handful of people playing this preview beta—a few, tens of thousands worldwide, a relative drop in the bucket—have cranked out enormous quantities of content, powering through the curve of learning and accomplishment from tentative first steps to near-masterpieces in maybe 10 days of activity. One short afternoon's power-drive through this cloud of creativity, and you'll see some crazy shit you won't believe, constantly pushing *LBP*'s engine to, through, and beyond the limits of what you might have thought it capable of.

Gamers being gamers, our culture of old-school reference, homage and parody is exceedingly well represented. The first thing you might notice as you orbit around *LBP*'s planetoid menus are dozens of attempts at recreating favourite *Super Mario Bros* levels, with various levels of success. From straight re-creation—Sonic's in there, too, and Mega Man, all



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one up in virtual burlap, paper and
 ilt—you go on to the adaptations:
 and *The LittleBigPlanet*, *LBP Miami*
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ow of the Colossus riff that has to be
 an to be believed

THE MAKING OF SILENT HILL, by the way:
 here's another exciting thread of *LBP* cre-
 tion, a vector that's inevitable whenever
 toolkits are opened and an open com-
 munity established. subversion. A mathe-
 matically trivial quantum of time elapsed
 between the launch of the beta and the
 posting of the first levels actively subvert-
 ing the games wholesome wuzzy-snuggle
 style, deploying shapes, textures, sounds
 and physics to create dark places, horri-
 ble dungeons, bloodbathed abbatoirs and
 weird German-expressionist noir spaces
 where *Paper Mario* meets *The Cabinet of*
Dr. Caligari by way of *Godzilla*.

Then, subversion beyond aesthetics—
 subversion of mechanics. Limits-testing
 jacks putting the dazzling flexibility of
LBP's Rube Goldberg mechanisms to work
 rickling what is basically a run-and-jump
 platform-game engine into becoming, for
 example, a vertical shooter a la *Space*
Invaders. Or a trivia game. Or an excruciat-
 ingly difficult *Lunar Lander* riff. Or a
 machine that uses *LBP*'s sound-trigger ele-
 ments to play the intro, first verse and chor-
 us of "Sweet Child o' Mine." Or—most
 subversive of all—a side-scrolling shooter:
 the pace of technical development aimed
 at giving sweet, pacific little Sackboy a big
 motherfuckin' gun to tote is dizzying.

This pace of innovation is powered in
 large part by a degree of sharing that
 goes one step beyond merely making lev-
 els available. Creators can choose to
 present their lovingly crafted gimmicks
 and gewgaws as rewards for completing
 their levels: play through some guy's mili-
 tary-themed level, for example, and you
 might come away with a functional model
 tank you can then add to your own cre-
 ations, take apart to study its workings
 and modify as you see fit. Inasmuch as
 comparisons of games to film may or may
 not be valid, imagine: watching *Touch of*
Evil rewards you with all the technical
 details and resources necessary to realize
 a four-minute continuous tracking shot,
 hitting through *The Ten Commandments*
 gives you a complete Pharaoh's throne
 to use in your next student film.
 Sony's hoping to make Sackboy the face
 of PlayStation 3, a mass-friendly mas-
 ter of the console's steely, hardcore
 heading into the midgame of this
 generation's battle for market share. It
 work; the little bastard's adorable as
 all hell. But beyond the cuddliness and the
 rollicksome jingle-jangle of a soundtrack
 from *The Go! Team*, *LittleBigPlanet* is a
 populist game-making tool of almost terri-
 fic power, and it just might change the

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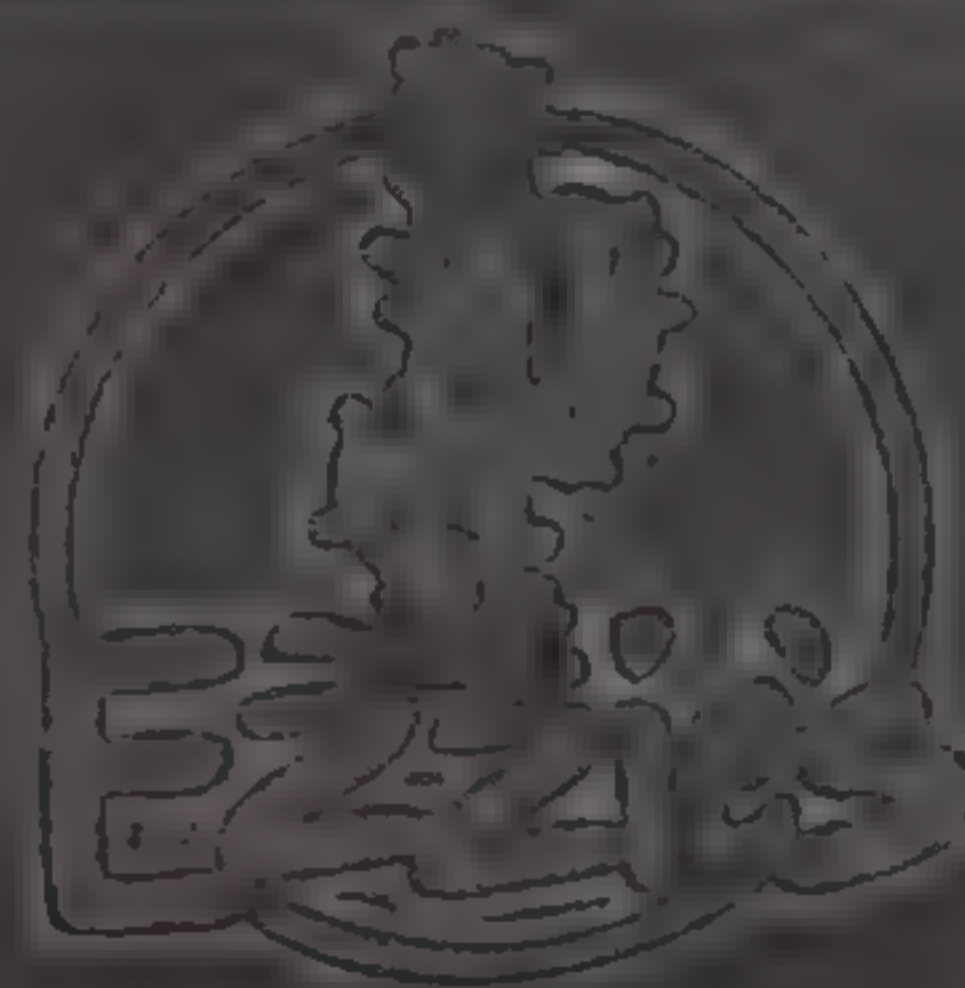
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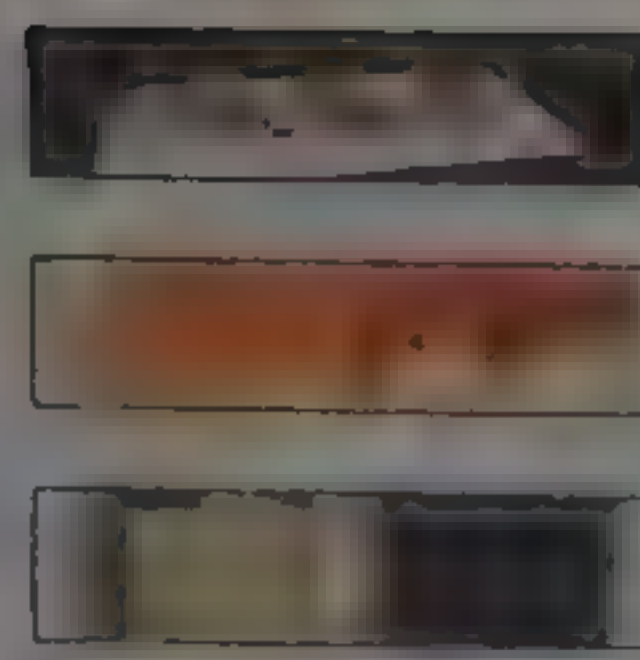
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Not the Devlin's you know

Sebastian Lysz wants to do so much more than cocktails



SHARON YEO / sharon@vancouverweekly.com

Sebastian Lysz is on a mission. Keen to change the public perception of Devlin's, the executive chef is working hard to rebrand the cocktail lounge as not only a bar at which to enjoy a nice drink, but also a good quality meal.

Since Devlin's reopened in February of this year under new management, it's been an "uphill battle," describes Lysz. "No one's really thought of Devlin's as a destination or a place to go, but it's not a seedy little dive anymore. It's a place you can come and sit down and enjoy yourself."

For a young chef—Lysz is all of 22—such a process of revitalization seems particularly tough. However, with nearly 10 years of experience under his belt, there is no arguing that Lysz has worked his way up.

Starting as a dishwasher at Sorrentino's at the age of 13, he was "doing pretty much everything in the kitchen" by the end of a two-year stint. After working at the Creperie and the Edmonton Petroleum Club, he relocated to Waterton National Park for the better part of a year to work at the Killbuck Lodge. "I was just turning 18 that summer," Lysz explained, "hired as a prep cook. But when I got there they just lost their grill cook, so they said, 'Hey, you're the new meat!'" Lysz returned to Edmonton to complete his technical training at NAIT.

PROFILE SEBASTIAN LYSZ EXECUTIVE CHEF DEVLIN'S (10507-82 AVE)

Afterwards, a sudden departure by the head chef at the Creperie turned into an opportunity for Lysz to run the kitchen. "For a 19-year-old kid that was a daunting task," remembers Lysz. "I had never been a sous chef before, so that was kind of from zero-to-60."

In November 2007, Lysz was in Vancouver when he received a call from the new owners of Devlin's with an offer to run the kitchen. He agreed, and relays, "Ever since then, it's been a rollercoaster."

WHAT BECAME immediately apparent during my conversation with Lysz was his ardent passion for locally sourced, seasonal ingredients. It's a point of pride for Lysz that Devlin's taps into the regional richness of agriculture for produce and meat, including working closely with Fort Macleod's Fairwind Farms for cheese, Vegreville's Spring Creek Ranch for beef and Carville's Inspired Market Gardens for organic greens.

Debuting on September 30, the fall menu at Devlin's will feature simple and hearty dishes (see review on page 20). Expect a warm wild mushroom salad with goat cheese fritter on roasted beets with sautéed beet tops and desserts like apple and wildflower crumble and deconstructed pumpkin pie. Lysz can't empha-

size enough that "everything is made from scratch in-house—the ice cream, the bread, the buns," meaning not only is freshness guaranteed, but flavour nuances can be controlled.

The most intriguing dish in development is Lysz's unconventional take on surf and turf. To accompany Spring Creek Ranch tri-tip, shrimp will be grilled, flash-frozen with liquid nitrogen and ground into a powder to provide "an interesting texture and flavour contrast to the steak." When I express my astonishment that someone in Edmonton is cooking with such techniques, Lysz smiles: "I want to be pushing all the envelopes."

It's no surprise, then, that his food-forward attitude has netted some disputes with the owners of Devlin's, particularly because of the bar's cocktail lounge billing. "The bison carpaccio was a point of contention for a while," Lysz admits. "But it went better than any of us were hoping. If a table ordered one, there was a 60 per cent chance that they would order a second one."

FOR SUCH a young professional, Lysz is keenly aware of the space between business and experimentation and understands the "line between catering to your market and just being completely egotistical and doing what you want to do." Still, wanting to coax an ever-more diverse palate out of his customers, Lysz does his best to sneak in a curveball dish now and then.

"We can throw in the flank steak, we can throw in the tri-tip, or some thing weird like some nice smoked BC sea scallops," he explains. These risks, whether prawn powder or wildflower crumble, do much to set Devlin's apart, on Whyte and beyond.

With so much on his plate, I have no trouble believing Lysz when he says he doesn't get out much. When he does, it's to support his local counterparts like Mexico Lindo, Viphalay and Hardware Grill. At home, Lysz loves to braise meats. "Short ribs, lamb shanks, buying a big chunk of beef chuck and making stew," says Lysz. "There is something really relaxing and wonderful about cooking meat for a long time at a really low temperature. The whole place just smells great, and you can eat it for days after."

Will Devlin's become the destination that Lysz hopes it will? Only time will tell, but with his enthusiasm and plucky eagerness to introduce Edmonton to its local bounty and fringe preparation techniques, I have no doubt Devlin's will continue to attract attention. ▼



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Devlin's in the details

New menu is worth selling your soul for

SHARMAN HNATIUK / sharman@vancouverweekly.com

On a recent girls' night with seven lovely ladies dressed in short dresses and high heels, I found myself experiencing a very *Sex and the City* location at a very E-town establishment; **Devlin's** on Whyte Ave. An extensive drink menu filled with colourful cocktails garnished with candy complimented by a delicious array of tapas had me wondering why we didn't come here more often. The background beats, the cozy lounge setting and a funky atmosphere had me feeling far from the pubs and low-lit lounges that line the

TAPAS

TUE - SAT (5 PM - 2 AM)
DEVLIN'S
10507 - 82 AVE; 780.437.7489

rest of Whyte. When the opportunity to test out their new fall menu came up, I was overjoyed. I slipped on a little black dress and I was on my way.

One of my favourite fashionista friends agreed to join me for a drink, and by the time we arrived at 9 pm on Saturday night most of the tables inside and the seats in front of the large front windows were already

taken. We got cozy at the bar with a great people-watching view and a friendly bartender named Mike. The new menu was a few days away from the official unveiling, but the resident chef Sebastian Lysz (see profile on page 19) was willing to give us a preview. The departure from the summer menu would provide rich, fuller fall choices; all hand-made in house and highlighting ingredients such as cheese, beef and chicken from a number of local producers.

Mike hooked me up with a sweet martini called "Liquid Heroin," with a dino-sour on my glass and my friend

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Des with an apple mojito, cheers and two yummy thumbs up for both. We were then treated to a surfboard of premium Spring Creek sirloin on el dente cubed potatoes, topped with grilled prawns and a merlot reduction (\$15).

Devlin's is certainly bringing beef back. Our next tasty treat was a unique twist on sliders. While I've seen the mini burgers at a number of pubs around town, Sebastian has stepped it up with a gourmet version featuring three unique beef sliders ranging in flavour from southwest to sharp Alberta cheese (\$13).

SEBASTIAN ASKED If we wanted to try another dish or skip straight to dessert. We were feeling quite full, but when he told us it would be a flatbread (\$9), we couldn't resist. Personally, I think the flatbread at Devlin's should be their signature, go-to, always delicious appetizer. They come out looking like an oval pizza, but to call it a pizza would give you the wrong idea. Imagine a fluffy, thin-crust flatbread complimented with simple ingredients and copious perfectly melted cheese. Sliced sideways and perfect for sharing, I can tell you that we absolutely love his flatbreads.

Finally, we were presented with a delectable dessert sampler (\$15). Let me introduce you to the peanut butter bomb, a creamy peanut butter surprise hidden inside a hard chocolate layer. Next on the plate was an apple crumble served in a cocktail glass topped with brown sugar

Third in line was a twist on pumpkin pie; a shortbread cookie served as a base for light pumpkin purée with a maple sauce. Last in line was a first for me; nitro ice cream on dry nutella. A spoonful of the unique combination melted the powdery nutella back to normal with the ultimate creamy ice cream texture. While most patrons mainly stick to tapas with their cocktails and beer, the dessert options at Devlin's are a must try and a great selection to share with friends or a date.

The combination of friendly staff in a funky atmosphere coupled with a vast array of delicious food makes Devlin's a great place to start the night with the ladies, meet a date, or have last call with the guys. The presentation of food and designer drinks set in a laid back yet stylish environment give Devlin's an ambiance that must be experienced. The door had a constant flow of patrons dressed both casual and decked out, and the large front windows give you the opportunity to be seen but also keep up on what's happening on the street.

We left Devlin's close to midnight full on great conversation, delicious drinks and a great-tasting sample of the new fall menu. We'll certainly be back to try the new home-grown creations, including the much-anticipated cedar plank seafood sampler. Mike the bartender made sure I left with a smile by letting me steal a red dino sour for the road, it was my own Carrie Bradshaw moment at a fabulous hot spot on Whyte. **v**

FOOD NEWS!

DISH WEEKLY

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Nothing finishes off turkey like a nice wine, and to help you pick the best, deVine Wines is offering two tastings this weekend. First, on Friday from 3 pm - 7 pm, Jennifer Fulford of Freehouse Wine & Spirits will be on hand to offer some fine Chileans to drown out the taste of brussel sprouts. Then, on Saturday from 1 pm - 4 pm, Curtis Bawden of Pacific Wines & Spirits will expand the menu, offering selection from around the world. For more info visiting devinewines.ca or call 780.421.9463

MAMA MIA! SAY IT AIN'T SO!

The Tuscan sun has set on Il Portico. Blue Cross has purchased the building that contains Il Portico and the parking lot that surrounds it, with the intention of turning the building into offices immediately, so unfortunately that's it for the popular Italian restaurant. General manager and part owner Patrick Saurette says he looks forward to time with his family. Goodbye Il Portico: Edmontonians will miss you!

Dish Weekly spills the beans on culinary events in Edmonton. Have an event our city's gourmands should know about? Just e-mail dish@vancouverweekly.com

COLD RELIEF



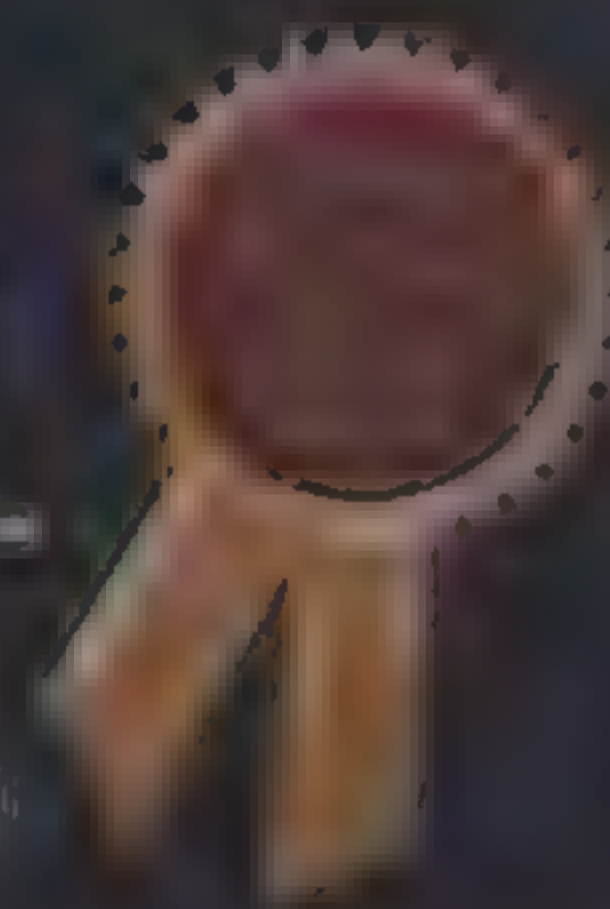
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Sweet burritos

So it's October and recipe time. The month of ghosts and goblins and all things scary—including the possibility of snow. My first thought was to make those veggie burgers that have set up camp in my brain. I even found the perfect recipe in a lovely little cookbook from the amazing rebar restaurant in Victoria. And it actually has ground pumpkin seeds in it—how October-y is that? Except that I didn't actually feel like barbecuing anything right then. It's comfort-food season—the kind that can be made without leaving the comforts of my warm cozy kitchen.

Then I ran across a recipe for pumpkin and black bean burritos. Comfort food with Halloween colours—that would do. But my search also turned up a recipe for sweet potato burritos and, as much as pumpkin can be transformed into edible matter, usually with the addition of copious amounts of sugar, sweet potato burritos just sounded so much better. So much for the pumpkin theme. But at least sweet potatoes are orange.

My pantry-stocking skills must be improving, since I actually had everything I needed. Probably an off-shoot of the fact that driving anywhere in these days of perpetual construction and congestion is kind of a misnomer: parking or crawling would be a more accurate description.

The recipe makes 12 servings, but I didn't need or want that many (who makes a dozen burritos?) so I decided to mentally cut the recipe in half.

About an hour and a half before I tackled the rest of the recipe, I dug out a fairly massive sweet potato and stuck it in the oven, which I set to 425°—I didn't bother preheating it since it wasn't going to make any difference quality-wise. You can also microwave it but, although it's much quicker, the sweet potato doesn't seem to have the same

ADDICTIVE SWEET POTATO BURRITOS (FROM ALLIANCE.COM)

- 1 tablespoon vegetable oil
- 1 onion, chopped
- 4 cloves garlic, minced
- 6 cups canned kidney beans, drained
- 2 cups water
- 3 tablespoons chili powder
- 2 tablespoons ground cumin
- 4 tablespoons prepared mustard
- 1 pinch cayenne pepper, or to taste
- 3 tablespoons soy sauce
- 4 cups cooked and mashed sweet potatoes
- 12 (10 inch) flour tortillas, warmed
- 8 ounces cheddar cheese, shredded

creamy texture.

Once it was soft and squishy, I took it out to cool a bit and reduced the oven temperature to 350°. Then I rescued my tortillas from the freezer. Although I prefer the organic, grainy, whole wheat-y kind, my kids are addicted to the sun-dried tomato with basil variety and, since this was a bit of an experiment anyway, I decided to indulge them.

I GOT OUT my big frying pan, drizzled in a bit of oil, and let that get nice and toasty while I chopped up half an onion. Onions are okay in my house, but big chunks of it can pretty much render the unfortunate dish it inhabits to be inedible. So the onion was chopped into very tiny pieces. That went into my sizzling oil along with two cloves of garlic, which I just smushed through my garlic press. That sautéed for about five minutes and only needed a quick stir here and there. It also did an impressive job of imparting its heady aroma throughout my kitchen. I didn't know what the end result would be, but it already smelled good.



FOOD AT HOME
JAN WUSTYN
jan@vancouverweekly.com

Once that was soft I opened up a can of Eden Organic Kidney Beans (my favourite brand since they have no salt), gave them a quick rinse, and then dumped them into the pan. We kind of like our beans to resemble beans so I mashed them only a bit and then added a teaspoon of cumin, a tablespoon of chili powder and a tablespoon of soy sauce. I decided to skip the mustard (my kids have not yet made friends with it), the cayenne pepper (the kids again), and the water. It didn't seem to need any extra liquid.

Assembly time. I slid the sweet potato out of its skin and lightly mashed it with a quick grind of salt and pepper. The tortillas went in the microwave for about 20 seconds each to soften them and I was ready. On each tortilla I put a thick layer of sweet potatoes and then a thick layer of the bean mixture (I always seem to

overstuff my burritos). A quick sprinkling of grated cheddar/mozza and then I rolled them up—or tried to anyway: overstuffing doesn't lend itself to neat and tidy little packages.

They went into the oven for about 20 minutes and came out lightly browned and slightly crisp. On went some salsa and we all took a bite: some of us a bit more skeptically than others. They were really, truly amazing and delicious. The sweet potato made them rich and creamy, the beans chunky and spicy and the gooey cheese added just the right touch of richness (and helped hold everything together). Who would guess they're so good for you too?

These are definitely going to be a quick and easy staple in my house. Next time, with the addition of some spinach, cilantro and a bit of salsa right in the burrito, they'll be perfect. And I'll be one of those people who makes 12 of them. I might even try them with pumpkin instead of sweet potatoes, use black beans instead of kidney beans and then serve them for a not-so-scary black-and-orange Halloween dinner. ♥

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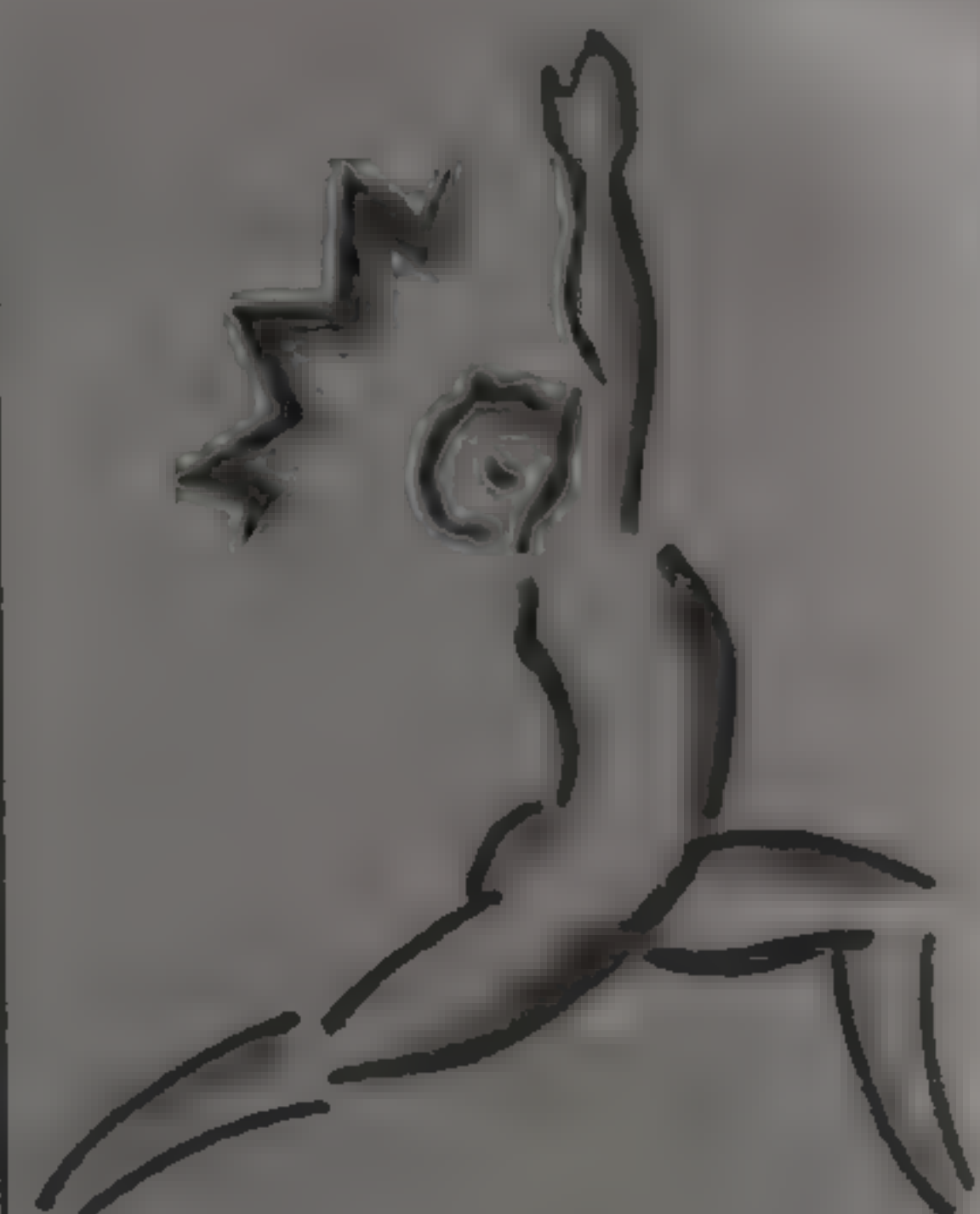
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What's in my beer?!

SUBS: GREAT HEAD

JASON FOSTER
jfo@vancouverweekly.com

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I have noticed a trend in recent years: breweries are becoming a lot more creative and ambitious when it comes to unique additions to their beer. I'm not just talking about adding fruit or honey to your brew, either. For example, I'm seeing beers spiced with cinnamon, nutmeg and other spices. I am seeing chili pepper beers, pomegranate beers, even beers with pine needles.

I think this is due to the growing adventurousness of beer drinkers. As many of us open our palates to different kinds of beer, we become more willing to try something out of the ordinary, something that challenges our definition of beer. This is a good thing.



own beer, but also cunning genius.

Their latest may take the cake in terms of creativity. They have just released Heatseeker—a robust porter infused with coconut and curry spices. The idea comes from an award-winning homebrew recipe from local homebrewer Mark Nesdoly. Sherbrooke decided to give Nesdoly's handcrafted version a try on a bigger scale. The result is Heatseeker.

IT POURS A deep, rich brown without highlights. A thick, light tan head drops to a thin, consistent cover. Emanating from the glass are chocolate and dark caramel aromas, accented by a noted coconut quality. There is only a subtle spice aroma.

The first taste impression is chocolate and curry, followed by the rich flavour of coconut. The curry fades quickly and does not offer much in the way of heat. The underlying porter is solid chocolatey and velvety with just a touch of roast. The coconut accents the malt and also offers an angular take on the sweetness.

Heatseeker provides a strong base porter and throws in some intriguing flavours to make the beer interesting and unique. Belying the name, though, there isn't really a spicy heat. At first this was disappointing, but as I sipped the beer, I realized the lack of heat is a good thing: a mouth-burning sensation would only serve as a distraction to the beer's complex flavours. The curry is noted but subdued, which is as it should be.

Dear reader, you might be forgiven for approaching this beer with some skepticism, given its odd ingredients, but dare to try it, I suggest, and you may find yourself enjoying it and, pray, even seeking out other beers with odd additions. ▽

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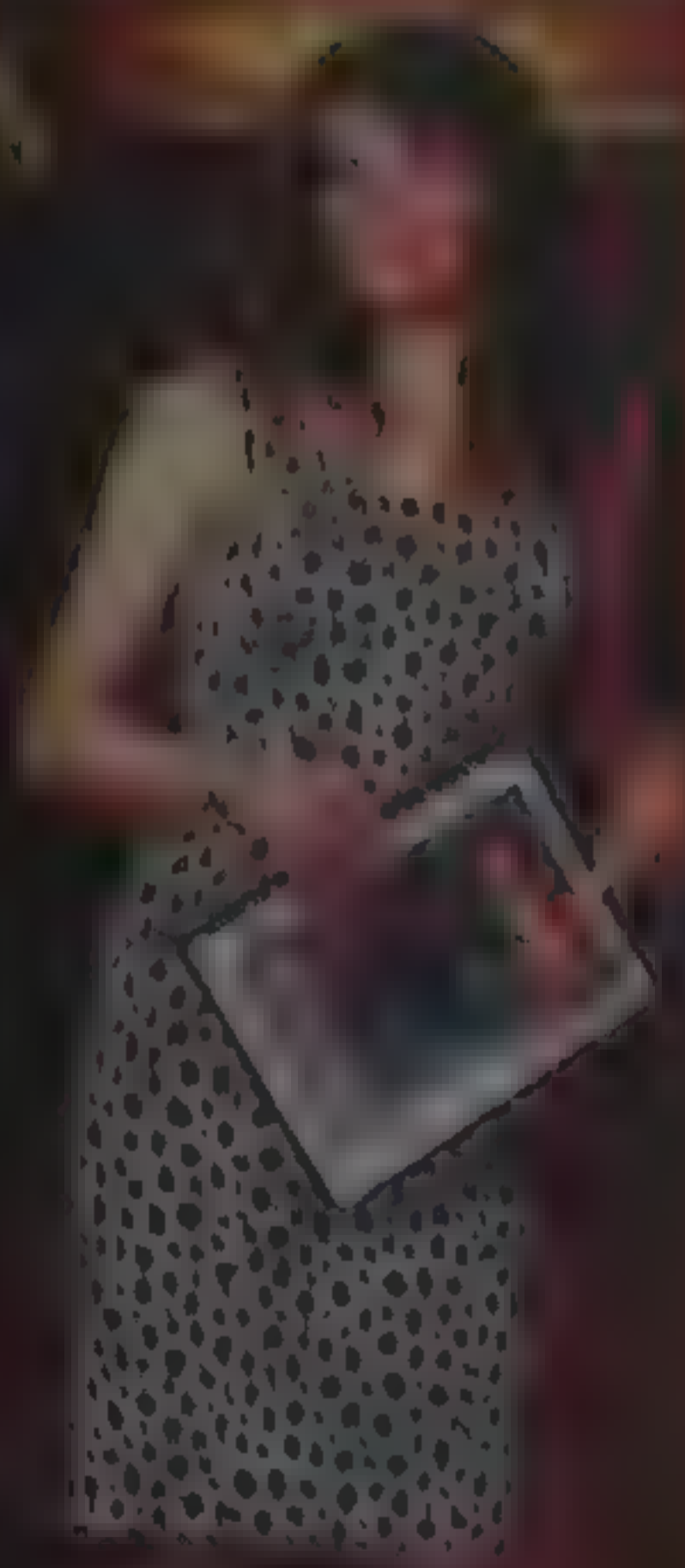
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The sound of silence

Children of a Lesser God returns for Walterdale's 50th

BRYAN BIRTLES / bryan@vueweekly.com

That the arts are a life-changing experience is a cliché that's been trotted out quite a bit in the last little while, as the arts has become a focal point for debate in our federal election. But sometimes the arts can actually change your life in a way that's not so esoteric. For Judy Unwin, who is directing *Children of a Lesser God* for the Walterdale's 50th anniversary season after originally directing it in 1985, seeing the play—which is about a teacher at a school for the deaf and his former student—on a trip to New York City created a desire to learn more about the deaf community.

"I absolutely fell in love with the play and I came home and wrote to [theatre publishing company] Samuel French to find out how I could get the Canadian rights, but they hadn't been released at that point," she recounts, before outlining the steps she decided to take while waiting to acquire the rights. "I realized, having seen the play, that I wouldn't dare direct it unless I knew how to communicate with [deaf] people, so I took two years of sign language courses and wormed my way into the deaf community so that I could meet people that could help me put this show on."

PREVIEW

THE 50TH - SALUTE TO
**CHILDREN OF A
LESSER GOD**
DIRECTED BY JUDY UNWIN
BOOKED BY MARK MEDOFF
WALTERDALE PLAYHOUSE (1027 87th St)
SEPT. 9-16

Those courses and her connections within the community led to more interactions with deaf people and stints volunteering at the school for the deaf here in Edmonton. Unwin went from having nearly no contact with deaf people to having a grasp of the beauty of American Sign Language and an understanding of the disconnect between the hearing and non-hearing worlds. The play, unlike the movie, is as much a political story as it is about the central relationship within the play.

"Anyone who has seen the movie might wonder what the heck I'm talking about. The movie is a love story—in fact the writer Mark Medoff took his name off the credits because it wasn't the story he wrote, the story he wrote is very political," she says. "I think [that element] is important, because deaf people are often marginalized by the hearing

community because they don't understand them and don't understand deaf culture, but to watch our cast and the previous cast learn about each other's community."

THE CAST INCLUDES deaf and hard-of-hearing people in the major roles, something that is stipulated in the rights for professional theatres but not for amateur productions. Nonetheless, both times she has directed it, Unwin insisted upon the inclusion of members of the deaf community.

"The message of the play doesn't allow for a hearing person to do it," she explains. "If you put a hearing person who signs in it you miss so much. As far as I'm concerned you might as well not do it if you don't have a deaf woman in the lead."

The play is being brought back as part of Walterdale's 50th anniversary season because not only was it such a daring choice for the company, but it was also a huge hit.

"Our last two weeks at the Walterdale sold out completely, and we weren't too worried about fire regulations when we were doing that. Rows of chairs in front of the seats as well and those sold out," Unwin recounts.

COMMUNITY BY PAGE 20

Activist artists

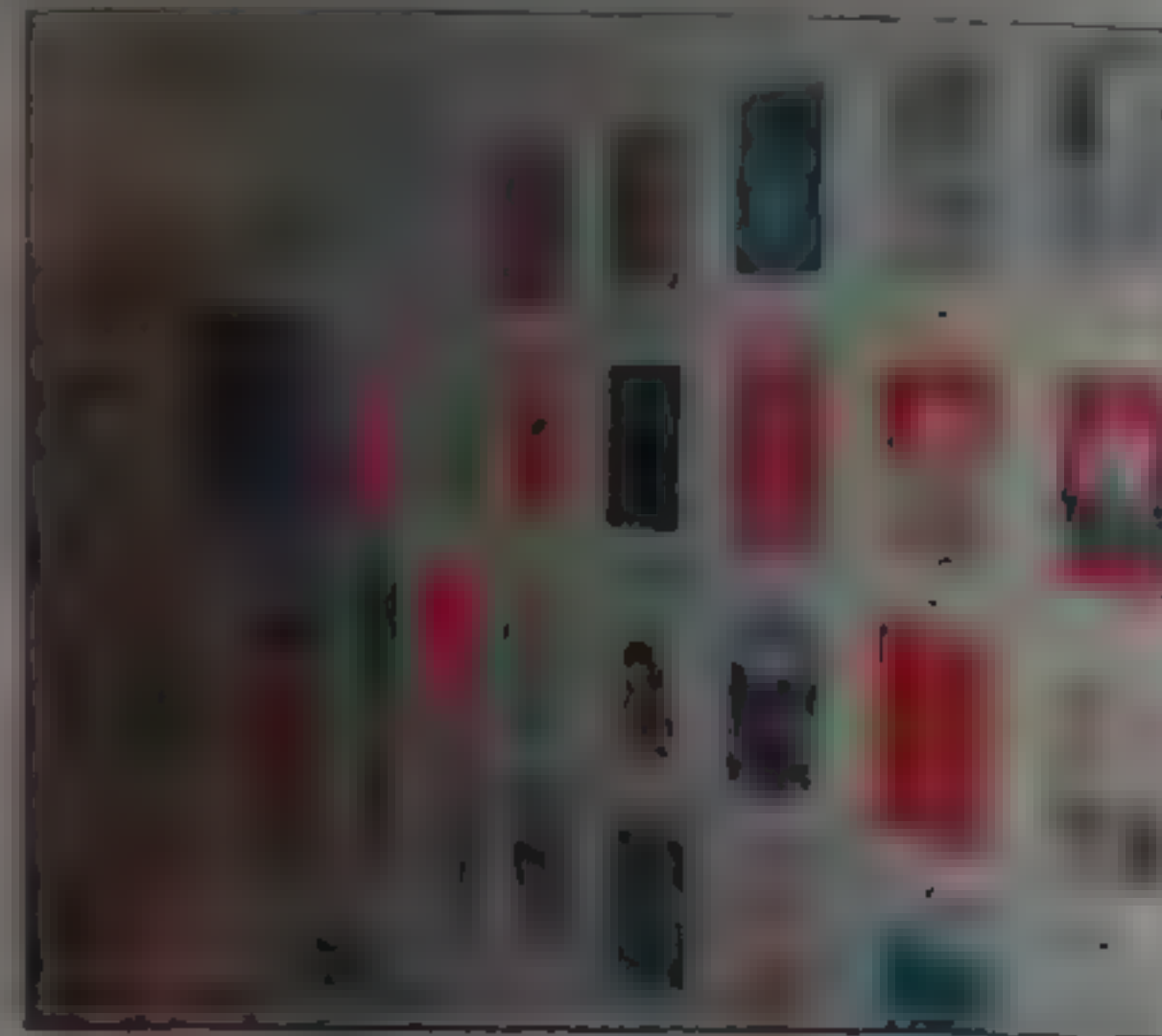
Art is in all the small things
at ESPA's 10th anniversary show

SARAH HAMILTON / hamilton@vueweekly.com

The volume of objects on display at *Mediation*, the Edmonton Small Press Association's 10th Anniversary show now on at ArtsLab, speaks overwhelmingly to the diversity of the Association's work since their founding in 1998. The show is comprised of works from the ESPA's 10th anniversary collection of prints, posters, pamphlets and zines largely, though not exclusively, originating in the social justice community.

There are 70 works in the exhibition which will look very familiar—the visual language that graphic designers and street artists have long relied on to speak to political sensibilities, such as '30s Soviet propaganda, has been appropriated by contemporary consumer culture and as a result, the language has lost its impact. This, however, does not detract from the clever references and artistic ingenuity some of the artists demonstrate.

The political is inseparable from the visual in the deeply etched faces in Meredith Stern's print "Community



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Housing," which articulates the insurmountable sorrow of lifelong poverty and an enduring concern with inequity. Appropriately, Stern references artist Käthe Kollwitz in her work, drawing on Kollwitz's use of fine lines and monochromatic tones to animate her figures with

ARTS BY PAGE 20

He's so modest

Léveillé explores the frailty of power

SHERRY DAWN KNETTLE / sherry@vueweekly.com

When choreographer Daniel Léveillé first begins to talk about his piece, *La Pudeur Des Icebergs* (*The Modesty of Icebergs*), it sounds as though he were the author of a well-crafted book rather than the creator of a dance piece. "It's like writing—you create phrases and paragraphs and at the end, you have a book," he says. "One of my goals is to write the book well, and this is an extremely well-written piece."

It took Léveillé three years to complete the work, which had uncertain beginnings. During the first year, he wasn't sure what the piece would be about, but knew the turning point would come when he found a name for the work. "When I've found the title, I've found the piece," he says, explaining that it helps define the work for him.

DANCE

FRI, OCT 10 & SAT, OCT 11 (8 PM)
LA PUDEUR DES ICEBERGS
PRESENTED BY DANIEL LÉVEILLÉ DANSE
TIMMS CENTRE FOR THE ARTS (87 AVE & 112 ST)
\$15-\$25

Named for the many interpretations of an iceberg, the piece is filled with startling and chilling images of the naked human body. Léveillé began working with naked bodies while creating *Acide et Noix*, which he brought to Edmonton in 2004, and has done so ever since. He had asked his dancers to wear only underwear during a rehearsal, but they looked too seductive—not the effect he wanted.

"So I asked them if they could do a run-through for me naked. The impact of that—it came as a revelation. It wasn't the same piece!," he says. "The work had transformed, becoming more honest and sincere, a kind of trueness."



DUT LÉVEILLÉ says artists that his work deliberately lacks emotional warmth. "These people are cold," he says, although he quickly points out that the piece is not lacking emotion—in fact, he's passionate about the impact emotions have on physical movement, and his choreography conveys the intrinsic connection between the two.

"For me, emotions are a part of the human body; there's a sense of shyness in it," he says, adding that he prefers his French title, *La Pudeur Des*

Icebergs, because he feels it captures that spirit a bit more accurately. "It's maybe a little tougher to explain in English, but I think that 'iceberg' is for something very big and strong."

He goes on to describe a man who we might expect to be in control of everything, but instead feels fragile and exposed. To that end, he chose mostly men for the piece (there are five men and one woman), though Léveillé also wanted the upper body strength of the male dancer for the

many vigorous, flowing lifts that are the basis of the intricate piece.

"My work is about showing the complexity of human bodies," he says, adding that he views the nakedness as simply a costume, an essential choreographic tool that helps him expose human frailties and emotions the same way a writer can. "You can see the muscles, the sweat. It forces you to look deeper," he says, before adding with a little laugh, "and there certainly is a lot to see." ♥

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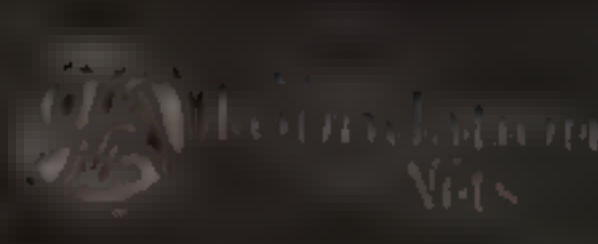
When: October 16, 5pm to 7pm

What: Magazine talk with City Councillor Don Iveson, Dr. Ruth Dyck-Feldman & Pierrette Requier, plus free food, drink and entertainment as featured in Alberta magazines!

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Whose House?

Rebekah Miller searches for home in Latitude installation

DAVID BERRY / david@vuvweekly.com

There's something spookily ethereal about the printed sheets that make up Rebekah Miller's latest installation, *Building My House*. Created from a painstaking process akin to doing pencil-rubbings of life-size objects—Miller inks up ancient, decaying buildings, doors and windows, and then hand-presses the images onto the wispy, transparent sheets—the result is like the ghost of a building, a barely there spectre of

But the ephemeral look of Miller's printings also speaks to something deeper than just the slow disappearance of history: there is also the haze of memory, and the intangible nature of dream. Miller plays with all those elements in this installation, a mixture of in-situ photographs of a ghostly door occupying various spaces—an old bootleggers' cabin, a house being constructed, barren woods, an empty, snow-covered prairie field—and the piece that gives the show its title, a hanging reconstruction of a long-abandoned shack, to be completed for the closing reception.

The former are culled from hundreds of photographs Miller has taken of her prints and, like the main installation, are both an attempt at building a narrative with recreated found pieces as much as whimsical takes on what home can mean.

"They're all sort of about giving a narrative to places or landscapes that are vacant or isolated, landscapes that are desolate," explains Miller, who says that doors and windows have become particularly fascinating for her, mostly because of the myriad metaphors they're capable of suggesting. "Entranceways hold a lot of symbolism: they're a way in, they're a way out, they're a way of blocking, they're a way



VIZ ARTS

UNTIL SAT, OCT 18
BUILDING MY HOUSE
WORKS BY REBEKAH MILLER
LATITUDE 53 (10248 - 106 ST)

of letting through. They represent a lot of psychological in-betweens."

The many possibilities give the photographs much of their power: the photos where Miller's door stands in for real doors past and present (the cabin and the construction site) seem

to suggest our limited view of time, a reminder that moments are indeed only snapshots, and there is much that has both already and has yet to come. The more esoteric pictures (the field, the woods) suggest the connection we can feel with even the most innocuous landscapes, a recognition that home means much more than just the house we grew up in.

BOTH OF THOSE threads weave together in the installation, a shack that seems almost as much like a trick of perception as a tangible thing (on that note, it would be interesting to see Miller move the finished project outside the gallery). Drawing as she is on an actual structure while still giving it a hazy, not-quite-there quality, Miller is inviting us both to appreciate the history of the actual place and bring our own perceptions and memories of home to bear on what we're currently seeing.

"I'm hoping that it appeals to some sort of connection that they might have with their own archetypal house," confesses Miller. "I think people do generally feel a connection with old structures, there's this sort of romance that surrounds them, and even though they do disintegrate eventually, they hold some charm for people. When I tell people what I'm doing, they almost always have some story or reference to their own lives, some old shack that they remember fondly."

It's that kind of feeling that Miller creates so well with her installations, inspiring the viewer to consider what the surprisingly elusive notion of home really means. ▽

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BY Brendan Gall

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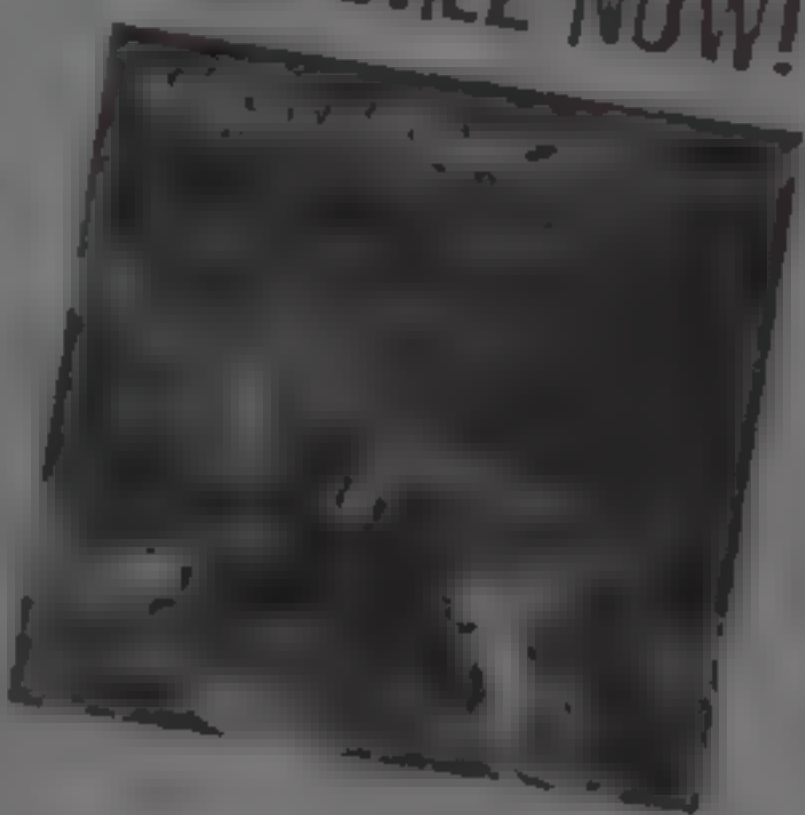
1. Michaek Franti & Spearhead – All Rebel Rockers (anti)
2. Kings Of Leon – Only By The Night (rca)
3. Chad Vangaalen – Soft Airplane (flemish eye)
4. TV On The Radio – Dear Science (touch & go)
5. Rodney Crowell – Sex & Gasoline (stony plain)
6. Calexico – Carried To Dust (quarter stick)
7. Jenny Lewis – Acid Tongue (warner)
8. Ry Cooder – I, Flathead (nonesuch)
9. Okkervil River – The Stand Ins (jagjaguar)
10. Amos Garrett – Get Way Back (stony plain)
11. Taj Mahal – Maestro (heads up)
12. Old Crow Medicine Show – Tennessee Pusher (nettwerk)
13. Maria Dunn – The Peddler (distant whisper)
14. Elliott Brood – Mountain Meadows (six shooter)
15. Wendy McNeill – A Dreamer's Guide To Hardcore Living (six shooter)
16. Ndidi Onukwulu – The Contradictor (jericho beach)
17. Dennis Wilson – Pacific Ocean Blue (epic)
18. Tricky – Knowle West Boy (domino)
19. Joan Osborne – Little Wild One (plum records)
20. Alejandro Escovedo – Real Animal (back porch)
21. Toxic Holocaust – An Overdose Of Death (relapse)
22. Fucked Up – The Chemistry Of Common Life (matador)
23. Agnostic Mountain Gospel Choir – Ten Thousand (shoutin' abner pim)
24. Eliza Gilkynson – Beautiful World (red house)
25. Jerry Douglas – Glide (koch)
26. Brian Wilson – That Lucky Old Sun (capitol)
27. Jay Reatard – Matador Singles '08 (matador)
28. Ayla Brook – After The Morning After (saved by radio)
29. Emmylou Harris – All I Intended To Be (nonesuch)
30. The Pack A.D. – Funeral Mixtape (mint)

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JOSEF BRAUN
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Now the leaves shrivel, brown and fall from the trees to be obviously trampled into wintry pulp—what better time is there to think about death! I've been reading *Nothing to Be Frightened Of* (Random House, \$32.95), English novelist Julian Barnes' latest work of non-fiction. My reading of this divertingly morbid little volume has passed largely over pints of rich, opaque, iron-fortified beer on a tavern's dusky patio until my fingers ached, a sensation that starts to blur its origins—is it just the coldness or the weakening effects of time on my digits?—once you reach a certain age, and that age likely depends on whenever it was you experienced le réveil mortel, a handy term dreamed up by Charles du Bos which Barnes suggests is best translated as "the wake-up call to mortality."

I don't know if this sounds like somebody's idea of bragging, but I actually can't even remember my own réveil. It seems like it was always there, already hatched and doing its work on my well-fed anxieties before I even knew what anxiety was. There are those, I'm told, who aren't plagued by fear of death. For them, *Nothing to Be Frightened Of* should hold some anthropological curiosity, a primer on what the fuss is all about. For the rest of us, Barnes' pithy, anecdotal

and arguably kind of amiably aimless thanatophobist's memoir is all too familiar in its chronicles of late night sweats, those special sorts of panic attacks reserved for involuntary nocturnal "pit-gazing." Barnes, now 62, is a non-believer, so his pit, for the record, is truly fucking fathomless, and the title of his book needs to be read with the emphasis on that first word: it is precisely nothing that's so frightening.

Barnes goes through any number of age-old forms of philosophically intoned consolation, from the religious to the genetic, and finds more than adequate grounds for dismissing every one as insufficient. But consolation—that is, grown-up consolation as opposed to the rubber nipple type, doesn't seem to be what this book is all about, unless we consider the value of the simple consolation of recognition, the reminder that we're all in the same boat ... even if it's eventually going to smash into an iceberg.

"IT IS WHEN faced with death that we turn most bookish," observed Jules Renard and quoted by the Francophile Barnes, and for me this rings true. Literature, perhaps above all texts that survive their authors, holds a singular link to mortality, and books, hand-held and intimate by nature, closely invoke our private dialogue with time. Barnes, while claiming that if given a strict number of days left would probably chose the emotional mainline of music over books—also pretty sensible if you ask me—thus makes the refrain of *Noth-*

ing to *Be Frightened Of* references to the books and authors he knows best, which seem mostly to be late 19th century and early 20th century Euros, like Flaubert, Zola or Turgenev, who, as cited by Barnes, once claimed that Russians have a unique talent for swatting away thoughts of death, making them disappear into the "Slavic mist." "Nowadays," Barnes later points out, "both the gesture and the mist are available pharmaceutically."

Barnes' book is hardly all-encompassing its consideration of "how we die" being largely confined to how middle-class westerners with reasonable access to health-care die. No matter how universal a chord he strikes in his candid exploration of his own thanatophobia and that of people he's been close to, Barnes never even begins to account for the varieties of thanatophobia that distinguish us culturally. But in a sense the specificity of Barnes' book, the personal aspect of it, is its real strength. As much as anything else, *Nothing to Be Frightened Of* is about Barnes coming to terms with death through the prism of his own family through trying hard to remember things about the past and about people, all the while acknowledging that memory and the imagination are nearly interchangeable. Barnes seems perfectly comfortable with the vagaries of memory, since as a novelist he's vocationally inclined to believe some deeper truth may be gleaned from the (re)construction, however founded on the unintended fictions of our murky consciousness. And in these truths are perhaps a third and last form of consolation: our number may be up sometime, but before then, at least there might be one more sublime spark of understanding. All for naught perhaps, but a spark all the same. ▽

Scarecrow Festival

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ical depth and emotion. Framing figures and statistics about the life of community housing give context and motive to the work. Roger Peet's stencil prints, "Export," "Import" and "Extort" juxtapose context with form. Using bright candy and comic-book colours matched with softness in texture, Peet depicts scenes of violence and political infringement. Their texture draws our eye in; the works look velvety; the text at the top of each piece brings you back to the violent and distressing social context of the work.

EXHIBITION and diverse collection of zines and mail art in this exhibition is worth special attention. The micro-zines of Winnipeg's Robert Pasternak, displayed in the glass case near the back, are a good example of the diversity within the zine community. Pasternak has created miniature zines packaged like Wrigley gum-type, or rolled into tiny scrolls. Also intriguing is the ongoing mail-art project of David Dellafiora from Australia, who has artists decorate a roll of toilet paper from their home and send it to him. He then binds the sheets into books and sends them back to the artists and small press associations like ESPA.

There are many, many other types of on display here as well, which you can (delicately) take out and look at. The association of small press to provide support and community to local small press interests is emphasized. The amount of work collected from international artists and presses over the last decade. The diversity and detail of works like Pasternak's and Dellafiora's give context to ESPA's role in the small press world. Artistic Director Lyn X hopes "[visitors] will be more appreciative of small press and even have a better understanding of what small press is." As ESPA is launching its fourth Annual North of Nowhere Expo on October 17, this is a perfect starting point for understanding. ▽

CHILDREN OF A LESSER GOD

by [illegible]

"No professional theatre has done it in the city and it was quite daring for the Walterdale. At the time I thought I must be out of my mind, and believe me I thought that again this time too."

For Unwin, the chance to bring the show back for the 50th anniversary season means a lot to her. She got her start in theatre playing Josephine in *A Taste of Honey* at the original Walterdale Theatre in 1963, but also because *Children of a Lesser God* struck such a chord with her originally.

"I got tickets at a 2-for-1 booth for some play that was going on that night and I sat in the front row and had never heard of it before and just sobbed in it, I was so moved," she says. "I don't direct a show unless I have a passion for it. For me, if I don't love the show, to direct is not a joy. To take something that means so much to me and watch it blossom, though, is so rewarding." ▽

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DANCE

BRIAN WEBB DANCE Timms Centre for the Art, 87 Ave, 112 St • La Poudre Des Icebergs (The Modernity of Icebergs) choreographed by Daniel Lévesque • Oct 10-11 • \$25 (adult), \$10 (student/senior) at TIX on the Square

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FILM

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GALLERIES/MUSEUMS

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Discovery Gallery

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ART GALLERY OF ALBERTA

Jan 4 • Free (members) \$10 (adult) \$7 (senior/student) \$4 (6-12 yrs) / free (5yrs and under) \$20 (family—2 adults, 4 children)

ARTERY

made clothing, delightful oddities & Rock n Roll Broadcast live on CJSR featuring Field & Stream, The Mitts and guests. Oct 11 (2-7pm). \$5 • **HOMESTYLE GRAYV** Prizes for best Thanksgiving costume! A night of beats, turkeys, gravy and dancing! Featuring Neighborhood, Split Milk, Arlen, Trevor Galore, Cal Bass Remo de Janeiro, DJ Monster Truck. 18+, \$15 adv. at Foosh •

ARTSHAB STUDIO GALLERY

9532/780 423 2966 • Open Thu 5-8pm, by appointment • **MEDIATION** Edmonton Small Press Association • 100th Anniversary Retrospective • New Work by Artistshab artists in residence, until Oct 30 (Thu 5-8pm)

CARRON COMMUNITY ARTS CENTRE

(780-435-3493/780-474-5561) • Artist training cards at The Carrot, every 2nd Sat each month (12:30-3:30pm)

CENTRO D'ARTS VISIBLES DE LAURENTE

Guellette, until Oct 17

CHRISTL BERGSTROM'S RED GALLERY 9621 Whyte Ave

through Oct

COMMON SENSE 10546-115 St (780-482-2685)

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about the significant shifts in his practice and examines their influences on his work. Oct 19 (7pm)

FINE ARTS BUILDING GALLERY

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KAYNIE GALLERY

(780-432-0240) • Artworks by Edward Van Vliet • Through Oct

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4641 • **TRYPTICS** Group show • until Oct 25

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...the beauty in natural forms

VIDEO INSTALLATION by Christophe Jivraj, until Oct 11 • **TERRA**

OF DRAWINGS Drawings based on imaginary life forms in a foreign landscape by Gloria Mok. Oct 15 -

GALLERY (CAW) Black and white paintings of crows by Shantael Sleight, until Oct 11 • **FRAGZ** DeNiele's small but

compulsive nude female figure drawings involve deep meanings

JIFF ALLEN GALLERY Strathcona Place Senior Centre, 10831

University Ave (780-433-5807) • **WALK WITH THE ANGELS** Pencil, pen and ink drawings by Sherry Stewart. Oct 7-30

JOHNSON GALLERY (NORTH) 11-17 80 • 112m 47-54m, 11-17 80 • 112m 47-54m • **THE ALBERTA ARTISTS** • Oct 10-11 • \$25 (adult), \$10 (student/senior) at TIX on the Square

JOHNSON GALLERY (SOUTH) 7711-85 St (780-465-6171)

Open Mon-Fri 9am-5pm, Sat 10am-5pm • **ALBERTA ON PAINTER'S STUDIO** Artworks by Margaret Klappstein, Shari Honey Tracy Mardon, and others, until Oct 17

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Gnarly narcissism

Beautiful Losers is scene voyeurism at its best and worst

MARY CHRISTA O'KEEFE / marychrista@vuwweekly.com
documentary *Beautiful Losers* is pithily summed up by a slogan on a mug in Chris Johanson's studio, one of many peripheral objects gobbled up by the ravenous and easily distracted camera eye of the film: "HOLD ON TO YOUNG IDEAS."

Any thoughtful person grasps the dichotomy in that statement, its possibilities for creation, play and originality as well as danger, delusion and narcissism. Is it really better to never grow up? Can we deny the most basic reckoning with an essential human condition? The answer is: Are humans are human?

How *Beautiful Losers* will be received by its audience is determined by how one answers those questions. The film is predicated on "HOLD ON TO YOUNG IDEAS" being elevated beyond mildly provocative quip to philosophy worthy of celebration, perpetual youth generating quasi-instinctual artmaking, an uncomplicated approach to creation that's not just personally joyous, but triumphant.

The film takes its title from a group exhibition at New York's deceased Alleged Gallery, which serves as a climax in the cinematic narrative but was a touchstone art event in the early 2000s that became a brand name for the community of artists orbiting gallery founder Aaron Rose, who directs the movie while also being an on-camera interviewee throughout, presented alongside his fellow subjects in the same conversationally in situ way.

Par for the reverential circle-jerk course: *Beautiful Losers* is "documentary" only in being non-fiction. Unless you're up on the practitioners and chronology of events, you're at sea as to the actual history of the gallery and the artists it nurtured from 1992 to 2002. Given the number of personalities and fluid way the movie jumps around, it's even easy to lose track of those involved, with the film uncharitably rarely prompting your recall by offering names

OUT SQUARE *Beautiful Losers* is the point in the hazy backward gaze of *Beautiful Losers*—the film's structured like a freewheeling oral history, and the important aspect is the group-soul animating the creatives and their shared palette of values. We're presented with self-proclaimed DIY artists (although several went to art school) who are outside The System (although they've pimped their work



ART DOC

SAT, OCT 11, SUN, OCT 12, TUE, OCT 14 (7 PM)
MON, OCT 13, WED, OCT 15 (9 PM)
BEAUTIFUL LOSERS
DIRECTED BY AARON ROSE, JOSHUA LEONARD
FEATURING THOMAS CAMPBELL, CHERYL DUNN,
SHEPARD FAIREY, JO JACKSON, CHRIS JOHANSON
AND MANY MORE
KUTV 2
★★★

out to Pepsi and Nike) and are amazing free spirits who repeatedly declare they don't care about money, careers, or success (although they've flourished commercially and in art and hipster universes).

The artists vary in mediums and styles: Harmony Korine and Mike Mills work in film, Korine lionizing dirtballs and oddballs with a nostalgic '70s glow, while Mills captures an icy detached unease glossing mundane interactions with clarion precision. Margaret Kilgallen's precious illustrated misfits reach out to one another amid distilled graphics of the natural and urban worlds, while Stephen "ESPO" Powers's graffiti and advertising-derived sloganeering hybrids are manic visual guffaws. Calgary-born designer/ animator Geoff McPetridge has a polished whimsical pop sensibility, while Shepard Fairey whips together commie propaganda references and other left-behind cultural

tchotchkes in collage-like pieces

What binds them is a loose sensibility and reverence for their childhoods—even bad ones—that borders on pathological. Long swaths of movie focus on artists in their inspirational environments: Johanson in his studio, piled with ironic thrift shop finds, Korine smoking in his teen hangout park, stopping mid-interview to tell small children someone was beheaded there (bullshitting six year-olds edgy!); former pro skateboarder/ "highly moral" Christian Ed Templeton invading a homeless person's campsite in the woods, Rose on a NYC sloop near Alleged, pretending to not be directing, all discussing how "gnarly" it is to "make stuff" and "be who you are" in English that's maddeningly barely that. (Alleged was "a party space we hung art in," started by "dumb, bored kids".)

Ah, the triumph of young ideas: making teenage art with 38-year old skills. Although the work and the film are undeniably beautiful, they're also vacuous. Holding on to the ideas of youth often means creating an inward-looking world that has no connection to the real one, arguably an abdication of responsibility for an artist in an age where their commentary about something other than their own joy in creating is desperately needed. ♥

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"RALPH FIENNES GIVES A QUIETLY
COMPLEX PERFORMANCE
A LADY'S REVENGE"

TIME
"THE DUCHESS" IS
FEISTY, COOL AND
SCANDALOUS."

★★★★★
CLASH

★★★★★
CLASH

USA TODAY
"THE DUCHESS" IS ENTERTAINING
AND SUMPTUOUSLY TOLD.
IT'S THE SAGA OF A VIBRANT AND
FORWARD-THINKING WOMAN"

★★★★★
marie claire

★★★★★
marie claire

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FLICKS **DVDetective**
 Dan O'Sherry
 (1999) *Warner Home Video*

The aristocrats

Knightly, Fiennes make historical melodrama work in *The Duchess*

Near the start of *The Duchess*, Georgiana Spencer (Keira Knightley), newly wed to the deeply dour Duke of Devonshire (Ralph Fiennes), critiques a long-winded dinner party speech made by Charles Fox (the wonderful Simon McBurney), declaring dubious his rhetoric about freedom in moderation. One is or isn't free, Georgiana counters, it is not subject to degrees. It's one of those movie moments seemingly designed to convey the precociousness of the protagonist, yet, in an interesting reversal of the convention, the next hour and a half of *The Duchess* will pretty much sink that theory of hers to the bottom of the ocean: Georgiana herself will indeed know the taste of freedom, but it will never be open to her fully.

Based on Amanda Foreman's biography, Saul Dibb's *The Duchess* is a smartly constructed, only slightly overcooked historical feminist tearjerker, ushering Georgiana into dreary wedlock with one royally cold fish. The Duke's exclusive interest in producing male progeny requires him only to comfortably house his wife and stick it in every now and then like

DRAMA

OPENS FRI, OCT 10
THE DUCHESS
DIRECTED BY SAUL DIBB
WRITTEN BY DIBB, JEFFREY HATCHER,
AND AMANDA FOREMAN
STARRING KEIRA KNIGHTLEY, RALPH FIENNES,
SIMON MCBURNEY

some devout if lifeless gambler mechanically plugging so many coins into the slots. Like any prudent gambler—and closet rapist—he also circulates the room and tries his hand at other suitable receptacles, eventually taking as his live-in mistress one Bess Foster (Hayley Atwell), a homeless aristocrat and battered woman both more bosomy than his wife and bearing a solid track record for birthing males. (And in one especially splendid little boudoir scene, Bess also proves herself a trusty sexual therapist for the whole family.) This same courtesy is not extended to Georgiana, whose affair with future prime minister Charles Grey (Dominic Cooper) ends prematurely in some nasty blackmail orchestrated by the Duke and reinforced by Georgiana's own mom (Charlotte Rampling)

BOUNCING BETWEEN a public persona as celebrity political campaigner and formidable fashionista and a private life of sexual frustration and emotional neglect tempered only by her embracing of motherhood, Knightley really is quite impressive here, embodying both sassy poise in a delicious array of hats, chokers, wigs and gowns, and frailty veiled by the same opulent wardrobe, her delicate figure slowly collapsing before our eyes as the manor walls close in. Fiennes, on the other hand, is an altogether different sort of presence in the film, certainly more static. His casting's hardly imaginative and his masterful way with eliminating all signs of human warmth gives him almost nowhere to go. Yet even within the confinements of his role there's considerable nuance to enjoy, and I suppose its Fiennes' extremes of reserve that make his final, very subtle truce with Georgiana oddly affecting.

Dibb's particular framing keeps certain otherwise purely functional sequences engaging, often observing at Knightley in profile so as to better trace the wearying of her spine, while clearly favouring Cooper's hunky physique in their scenes of intimacy. He doesn't fuss too much over royal pageantry and even throws up the final series of what-happened-later over well-chosen images instead of over the usual drawn-out blacks. Dibb also has the good sense to leave all similarities to later beloved English roses also named Spencer who were also tragically thrust into loveless royal marriages entirely up to the deductive powers of the audience. ▼

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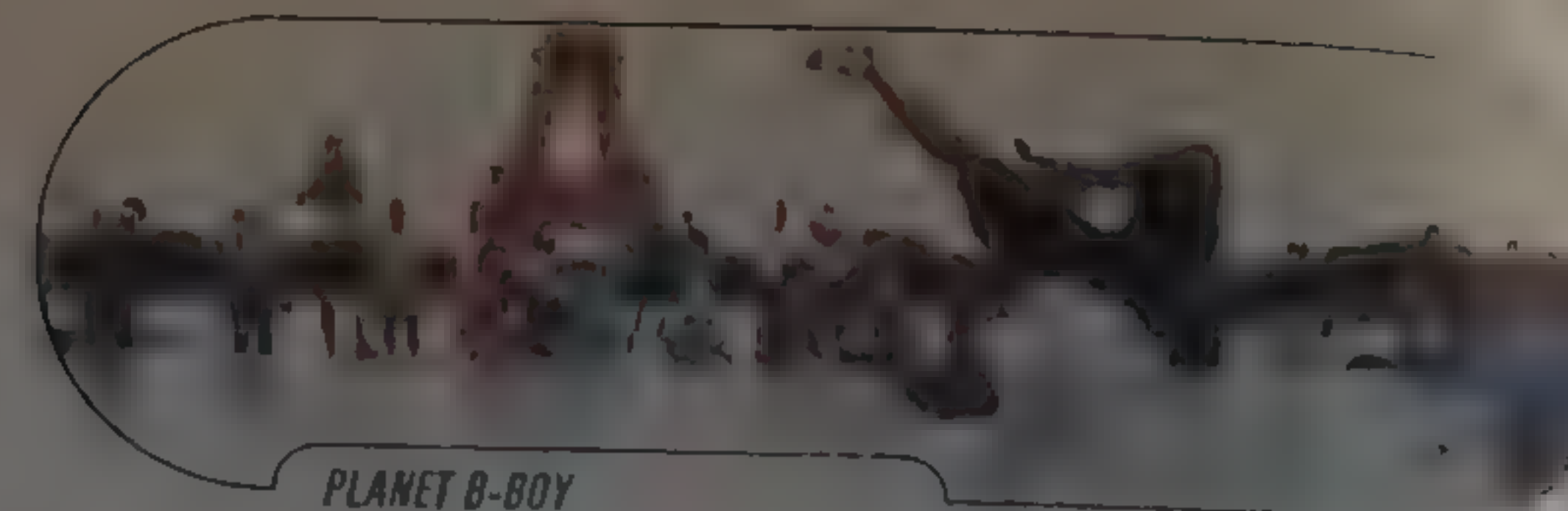
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APPALOOSA
NIGHTLY 6:30 & 9:15 PM
SAT, SUN & MON MATINEES @ 2:00 PM

QUICK REVIEWS

FILM CAPSULES



PLANET B-BOY

OPENING THIS WEEK

BODY OF LIES
DIRECTED BY JOHN DAHL
SCREENPLAY BY VIKI KAHN
BASED ON THE NOVEL BY DAVID IGNATIUS
STARRING LEONARDO DICAPRIO, RUSSELL CROWE
★★★

Body of Lies is exciting, beautifully shot, smart on details and well-acted. But it's also a con-game.

Roger Ferris (Leonardo DiCaprio) is the CIA's best Middle East operative. He's cocky only when facing incompetence, otherwise he's a likable mix of humility, chivalry and cultural sophistication, speaking Arabic, referencing Islamic principles and digging the food. He's a contrast to his fatso CIA handler, Ed Hoffman (Russell Crowe), a Bush-drawling cynic who stock-markets the realpolitick world. Like Bush, when Hoffman sets his mind and his mouth on something, the facts don't matter, and neither does advice from agents in the field; he's just a big ol' hound dog with bunny on his mind and the taste of blood on his jowls.

Hoffman aims Ferris at the jihadis' new It boy, Al-Saleem, whose name is mispronounced by, I think, every character

in the film (the first "L" should be silent), including Jordanian intelligence chief Hani Salaam, a seductive, mafia-don pin-striped slickster. Al-Saleem and Chief Salaam are fish from the same school in different scales. Whereas soft-spoken, egomaniacal sociopath Al-Saleem tortures and murders for his religious internationalist agenda, soft-spoken, egomaniacal sociopath Hani tortures and murders for his secular nationalist one.

CIA handler Hoffman is no saint, but except when it's to save his agent's life, he's more prone to letting someone die than ordering a death, as when he lets an informant get iced because his information wasn't good enough. For stock trader Hoffman, it's all about the intell, and whether puttering about his mansion or at his daughter's soccer game, he's always got his earbud/mic in place to jabber orders and hear the upticks. Stocks are up, and Ferris gets attaboys; stocks are down, well, some Arabs are going to kill some other Arabs.

And this is the film, really. The Arabs are murderers, cowards, weaklings or marks; the most likable coloured character isn't an Arab, but love interest Aisha, the Iranian nurse played superbly by Golshifteh Farahani in some of the most romantic scenes I can remember in an American movie, and this without even a kiss or a held hand. Such scenes reinforce Hoffman as bull-in-a-souq Bush opposite to maverick soul-of-America Ferris, the compassionate, understanding, respectful man who just wants to stop the bad guys. DiCaprio is excellent, as usual, but it's his third time in the role, having played it in *Gangs of New York* and *The Departed*—the conflicted infiltrator who cares about his murderous mentor, whom he may have to destroy.

But as the film races from explosion to assassination to torture, only frames of footage and some tacked-on soliloquies address root causes of the jihad. Of course, leaders such as Al-Saleem are sociopaths who deserve capture and punishment. But what's their appeal to their followers? Who invaded whom? Most North Americans know nothing about American murder or overthrow of national leaders, poisoning of populations with depleted uranium, 1.5 million Iraqis dead by sanctions, 655 000 war dead (according to *The Lancet*), and millions displaced.

Even more than *Traffic* and *Syriana*, the highly entertaining *Body of Lies* ultimately runs cover for the American violence it pretends to denounce. For a true story as

entertaining, but far more revealing, see Joe Sacco's *Palestine*.

PLANET B-BOY
DIRECTED BY BENSON LEE
FILM BY BENSON LEE
★★★

Though it manages to do a lot of things, make a strong case for B-Boying as an art form, tell some strong human stories, even explore a bit of the historical background of breakdancing—at its core Benson Lee's *Planet B-Boy* is a pretty competition yarn, following several groups competing at the 2005 Battle of the Year, the biggest B-Boy dance-off in the world, drawing crews from across the globe to a battle of the best, et cetera. The whole competition bit is easily the least compelling part of the whole documentary, a narrative straw grasped because Lee needed some kind of framing device.

Really, with people and stories this compelling, Lee would have been better off making a filmic essay on the state of B-Boying: born in black American slums, it rose to fad level with other aspects of hip-hop culture in the mid-'80s, and has since slowly gained respect as a legitimate dance form across the world, at least in a pop cultural sense.

That slow legitimization and how dancers both past and present react to it is pretty easily the most interesting part of *Planet B-Boy*, as much because it's an interesting subject unto itself as it is that Lee is particularly adept at navigating it. Lee is especially good at capturing the wonder of the casual observer: he splits up most of the first half's talking heads with scenes of dancers on the street or in front of unfamiliar crowds, the onlookers awe a kind of mirror for our own, nearly blown away by the whirling dervish of arms and legs in front of them/us. Of course, that isn't hurt by the fact that most of the dancers he talks to have a lot in common with the art form's progenitors: poor and marginalized almost to a man, the connection between the dancer's fight for legitimacy and their own personal struggle for the same is obvious, though no less poignant for it.

Unfortunately, a lot of that kind of exploration is lost once Lee shifts his focus to the actual competition, a fault that isn't helped by the fact he drags it on a good 20 minutes more than he needs to: the dance-

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FRIDAY 7PM

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SATURDAY AT 9PM

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SATURDAY, SUNDAY AND TUESDAY AT 7:00PM
MONDAY AND WEDNESDAY AT 9:00PM

PLANET B-BOY
SUNDAY AND TUESDAY AT 9:00PM
MONDAY AND WEDNESDAY AT 7:00PM

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...ressive, sure, but individual
...nearly as unique as Lee
...to say nothing of the fact
...tenders tend to take some
...away from the actual com-
...post. Still, a slow second half
...the fact that Lee makes a
...case in the first. Only truly
...s will still be enthralled by the
...deserves credit for bring-
...and understanding to an
...art form.

NOW PLAYING

BEVERLY HILLS CHIHUAHUA

CAST: JESSICA GOSWELL
CAST: LAZARUS, JEFFERY BUSHELL
CAST: GARY BARRYMORE, ANDY GARCIA

.../brain@vuuweekly.com

...3, 2008. D-Day. The US Govern-
...ed to prop up Wall Street, doom
...grew about the recession
...the d-word, and the Dog
...into town. But *Beverly Hills Chihuahua* wasn't just a ho-hum, live-
...action-wannabe-animation flick where
...talking Chihuahua Chloe (voiced by Drew
...and
...romance and comic relief in Mexico. No,
...this movie offered sound advice on sur-
...viving the economic slump. Unleash the
...four horsemen hounds of warning!

1: invest in Disney. Judging by the the-
...atre I was in, Mickeycorp's still packing
...them in for its animatronic big-screen
...rides. The "You Must Be Shorter Than
...4'4'" target audience only laughed at the
...trailers, though, not at *BHC*, suggesting
...they showed up because of its own "Chi-
...WOW-wa!" trailer. Their kiddie sense
...was sharp—the story was boring and any
...Pixar film far funnier (though a few adults
...seemed to still find talking dogs amusing
...after an hour). But the cynic kingdom of
...Disney has a recession-proof profit plan:
...children preoccupied with hope and bore-
...dom + accompanying adults resigned +
...faint disappointment and guilt washed
...down after popcorn, soda and 90 minutes
...of "entertainment" eaten up at the multi-
...plex = let's do it again next time!

2: become a Hollywood voice actor.
...Drew Barrymore—with the right perky
...obliviousness in her voice to play a super-
...spoiled [female dog]—Andy Garcia,
...Plácido Domingo and others can phone it in
...for a movie that's mostly animating the
...mouths of Taco Bell mascots. Plus the
...dogs' best friends who appear on screen—
...Jamie Lee Curtis, Piper Perabo—don't
...have any "acting" to do. Chi-chi-ching!

3: emigrate to Mexico. Then you can
...become a Mexican who's perfectly villain-
...ous/simple/poor/helpful enough to help
...rich Americans (like Perabo's Rachel) real-
...ize their shallowness. And if you thought
...Mexicans had it rough, sneaking across
...the border just to end up working jobs
...like "landscaper" (Manolo Cardona's
...son) think again! It's dogs that have it
...tough, what with being forced into dog-
...houses and not having homes and Chloe
...getting smuggled across by an actual coy-
...ote. Confused? So is the movie's unneces-
...sary analogy between humans and dogs.
...And that, its compassion is for those
...of our trampled canines, not any downtrodden
...humans. So

4: don't care too much. Or try to be
...emotionally invested. Kick back, enjoy,
...and watch some hi-lariously rich folks

CONTINUES ON NEXT PAGE

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All showtimes are subject to change at any time. Please contact theatre to confirm

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NIGHTS IN RODANTHE (PG)
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Thu 8:00

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Fri-Sun 9:00; Mon-Thu 8:00

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Fri-Thu 1:20, 4:10, 6:50, 9:30

DRONA (HINDI W.E.S.T PG violence, frightening scenes)
Fri-Thu 1:00, 4:15, 7:50

THE HOUSE BUNNY (PG coarse language, not rec. for young children)
Fri-Sat 1:20, 4:55, 7:35, 9:55; Sat 2:00, 4:55, 7:35, 9:55, 12:15

MIRRORS (18A gory scenes)
Fri-Sun-Thu 7:30, 10:00; Sat 7:30, 10:00

PINEAPPLE EXPRESS (18A substance abuse)
Fri-Sat 1:25, 4:20, 7:20, 9:50, 12:10
Sun-Thu 1:25, 4:20, 7:20, 9:50

THE MUMMY: TOMB OF THE DRAGON EMPEROR (PG frightening scenes, violence)
Fri-Thu 1:40, 4:25, 7:05

STEP BROTHERS (14A coarse language, not rec. for young children, crude content)
Fri-Sat 1:35, 4:40, 7:15, 9:40, 12:00;
Sun-Thu 1:35, 4:40, 7:15, 9:40

SPACE CHIMPS
Fri-Thu 2:05, 4:55

HANCOCK (PG crude content, violence, coarse language)
Fri-Sat 1:50, 4:45, 7:25, 9:35, 11:45;
Sun-Thu 1:50, 4:45, 7:25, 9:35

WALL-E (G)
Fri-Sat 1:30, 4:30, 7:00, 9:25, 11:40;
Sun-Thu 1:30, 4:30, 7:00, 9:25

WANTED (18A gory scenes, brutal violence)
Fri-Sat 9:45, 12:10; Sun-Thu 9:45

GET SMART (PG violence, coarse language)
Fri-Sat 1:45, 4:35, 7:10, 9:40, 12:00;
Sun-Thu 1:45, 4:35, 7:10, 9:40

KUNG FU PANDA
(PG) Fri-Sat 1:55, 4:50, 7:20, 9:30, 11:55; Sun-Thu 1:55, 4:50, 7:20, 9:30

INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL (PG violence, frightening scenes)
Fri-Sat 1:15, 4:05, 6:45, 9:20, 12:05;
Sun-Thu 1:15, 4:05, 6:45, 9:20

CINEPLEX ODEON NORTH

10000 16th Avenue NW, Edmonton, 780-443-2222

CITY OF EMBER (PG) no passes
Fri-Mon, Wed-Thu 12:15, 2:45, 5:10, 7:45, 9:40; Sat 1:15, 3:45, 6:15, 8:45, 11:15; Sun-Thu 1:15, 3:45, 6:15, 8:45, 11:15
Stroller screening, no passes Tue 1:00

THE EXPRESS (PG coarse language)
Fri-Thu 12:30, 3:20, 7:00, 10:00

QUARANTINE (18A gory scenes)
Fri-Thu 1:10, 3:30, 8:00, 10:40

BODY OF LIES (14A coarse language, brutal violence) no passes
Fri-Thu 1:40, 4:40, 7:45, 10:40

AN AMERICAN CAROL (PG crude content, coarse language)
Fri-Thu 12:45, 3:20, 6:45, 9:00

BEVERLY HILLS CHIHUAHUA (G)
Fri-Thu 12:20, 2:40, 5:00, 7:20, 9:50

NICK AND NORAH'S INFINITE PLAYLIST (PG coarse language)
Fri-Thu 1:15, 3:50, 6:30, 9:00, 11:30

FLASH OF GENIUS (PG coarse language)
Fri-Thu 1:15, 3:50, 6:30, 9:00, 11:30

RELIGIOUS (14A coarse language, mature themes)
Fri-Thu 1:45, 4:15, 7:30, 10:15

NIGHTS IN RODANTHE (PG)
Fri-Thu 1:30, 4:00, 6:50, 9:10

EAGLE EYE (14A)
Fri-Thu 1:50, 4:40, 7:30, 10:20

IGOR (PG)
Sat-Tue 12:50, 3:00

Fri-Thu 12:30

LAKEVIEW TERRACE (14A coarse language)
Fri-Thu 4:20, 10:00

MY BEST FRIEND'S GIRL (18A coarse language, crude content)
Fri-Tue, Thu 2:00, 4:30, 8:00, 10:25;
Wed 2:00, 4:30, 10:25

BURN AFTER READING (14A violence, coarse language)
Fri-Thu 12:40, 2:50, 5:20, 7:50, 10:15

THE DARK KNIGHT (PG violence, frightening scenes, not rec. for young children)
Fri-Thu 2:30, 6:30, 9:45

THE METROPOLITAN OPERA: SALOME
Sat 11:00

LONG WAY DOWN (PG mature themes, coarse language)
Wed 7:00

CINEPLEX ODEON SOUTH

10000 16th Avenue SE, Calgary, 403-243-8888

CITY OF EMBER (PG) no passes
Fri-Mon, Wed-Thu 12:10, 2:30, 4:50, 7:10, 9:50; Tue 4:50, 7:10, 9:50; Star & Stroller screening, no passes Tue 1:00

THE EXPRESS (PG coarse language)
Fri-Thu 12:30, 3:20, 7:00, 10:00

QUARANTINE (18A gory scenes)
Fri-Thu 1:10, 3:30, 8:00, 10:40

BODY OF LIES (14A coarse language, brutal violence) no passes
Fri-Thu 1:40, 4:40, 7:45, 10:40

BLINDNESS (18A disturbing content)
Fri-Thu 1:40, 4:40, 7:45, 10:20

BEVERLY HILLS CHIHUAHUA (G)
Fri-Thu 12:20, 2:40, 5:00, 7:20, 9:40

NICK AND NORAH'S INFINITE PLAYLIST (PG coarse language)
Fri-Thu 1:15, 3:40, 7:15, 10:00

FLASH OF GENIUS (PG coarse language)
Fri-Thu 1:30, 6:50

RELIGIOUS (14A coarse language, mature themes)
Fri-Thu 1:45, 4:15, 7:30, 10:15

HOW TO LOSE FRIENDS & ALIENATE PEOPLE (14A coarse language)
Fri-Thu 4:00, 9:45

NIGHTS IN RODANTHE (PG)
Fri-Tue, Thu 12:15, 3:00, 6:30, 9:30;
Wed 12:15, 3:00, 6:30

EAGLE EYE (14A)
Fri-Thu 1:30, 4:20, 7:30, 10:30

MY BEST FRIEND'S GIRL (18A coarse language, crude content)
Fri, Sun-Mon, Wed-Thu 12:45, 4:30, 7:00, 9:40; Sat 12:45, 4:30, 9:40; Tue 7:00, 9:40

THE DUCHESS (14A)
Fri-Mon, Wed-Thu 1:15, 3:45, 6:15, 8:45, 11:15; Sun-Thu 1:15, 3:45, 6:15, 8:45, 11:15
Stroller screening, no passes Tue 1:00

APPALOOSA (14A)
Fri-Thu 12:50, 5:00, 7:50, 10:30

BURN AFTER READING (14A violence, coarse language)
Fri-Thu 1:45, 4:10, 6:40, 9:20; Wed 1:45, 4:10, 6:40, 9:20

THE DARK KNIGHT (PG violence, frightening scenes, not rec. for young children)
Fri-Thu 1:00, 4:30, 8:00

SEX DRIVE (18A crude content, sexual content) sneak preview Sat 7:00

THE METROPOLITAN OPERA: SALOME
Sat 11:00

LONG WAY DOWN (PG mature themes, coarse language)
Wed 7:00

CITY CENTRE 9

10000 16th Avenue SE, Calgary, 403-243-8888

BODY OF LIES (14A coarse language, brutal violence) no passes
Fri-Thu 1:00, 4:00, 6:40, 9:30

NICK AND NORAH'S INFINITE PLAYLIST (PG coarse language)
Fri-Thu 1:15, 3:50, 6:30, 9:00, 11:30

BURN AFTER READING (14A violence, coarse language)
Fri-Thu 1:10, 3:45, 6:45, 9:10

EAGLE EYE (14A)
Fri-Thu 1:50, 4:40, 7:30, 10:20

IGOR (PG)
Sat-Tue 12:50, 3:00

BLINDNESS (18A disturbing content)
Fri-Thu 12:40, 3:20, 6:45, 9:35

FLASH OF GENIUS (PG coarse language)
Fri-Tue, Thu 12:50, 3:30, 6:30, 9:15;
Wed 12:50, 3:30, 9:15

HOW TO LOSE FRIENDS & ALIENATE PEOPLE (14A coarse language)
Fri-Wed 12:35, 3:10, 7:15, 9:45; Thu 12:35, 3:10, 9:45

QUARANTINE (18A gory scenes)
Fri-Thu 12:55, 3:15, 7:10, 9:20

THE EXPRESS (PG coarse language)
Fri-Thu 12:30, 3:25, 6:35, 9:25

CLAREVIEW 10

4211 13th Ave. 403-243-7222

NIGHTS IN RODANTHE (PG)
Fri-Thu 4:45, 7:15; Sat-Mon 2:10, 4:45, 7:15

EAGLE EYE (14A)
Fri-Thu 4:10, 6:55, 9:35; Sat-Mon 1:30, 4:10, 6:55, 9:35

BLINDNESS (18A disturbing content)
Fri-Tue, Thu 4:00, 6:50, 9:25; Sat 1:20, 4:00, 9:25; Sun-Mon 1:20, 4:00, 6:50, 9:25

HOW TO LOSE FRIENDS & ALIENATE PEOPLE (14A coarse language)
Fri-Thu 9:40

BEVERLY HILLS CHIHUAHUA (G)
Fri, Tue-Thu 4:30, 7:05, 9:15; Sat-Mon 1:40, 4:30, 7:05, 9:15

NICK AND NORAH'S INFINITE PLAYLIST (PG coarse language)
Fri, Tue-Thu 4:40, 7:20, 9:50; Sat-Mon 1:50, 4:40, 7:20, 9:50

AN AMERICAN CAROL (PG crude content, coarse language)
Fri, Tue-Thu 4:15, 6:45, 9:00; Sat-Mon 1:45, 4:15, 6:45, 9:00

CITY OF EMBER (PG)
Fri, Tue-Thu 4:25, 7:00, 9:10; Sat-Mon 1:10, 4:25, 7:00, 9:10

THE EXPRESS (PG coarse language)
Fri, Tue-Thu 3:40, 6:30, 9:20; Sat-Mon 12:50, 3:40, 6:30, 9:20

BODY OF LIES (14A coarse language, brutal violence) NO PASSES
Fri, Tue-Thu 3:50, 6:40, 9:30; Sat-Mon 1:00, 3:50, 6:40, 9:30

QUARANTINE (18A gory scenes)
Fri, Tue-Thu 4:50, 7:30, 9:45; Sat-Mon 2:00, 4:50, 7:30, 9:45

SEX DRIVE (18A crude content, sexual content) sneak preview Sat 7:00

GALAXY-SHERWOOD PARK

10000 16th Avenue SE, Calgary, 403-243-8888

CITY OF EMBER (PG) no passes
Fri 4:20, 7:15, 9:40; Sat-Mon 1:20, 4:20, 7:15, 9:40; Tue-Thu 7:15, 9:40

THE EXPRESS (PG coarse language)
Fri 3:45, 6:50, 9:45; Sat-Mon 12:50, 3:45, 6:50, 9:45; Tue-Thu 6:50, 9:45

QUARANTINE (18A gory scenes)
Fri 4:40, 7:40, 10:10; Sat-Mon 12:10, 4:40, 7:40, 10:10; Tue-Thu 7:40, 10:10

BODY OF LIES (14A coarse language, brutal violence) no passes
Fri 4:15, 7:05, 9:30; Sat-Mon 1:00, 4:15, 7:05, 9:30

BEVERLY HILLS CHIHUAHUA (G)
Fri 4:15, 7:05, 9:30; Sat-Mon 1:00, 4:15, 7:05, 9:30

NICK AND NORAH'S INFINITE PLAYLIST (PG coarse language)
Fri 4:00, 7:10, 9:50; Sat-Mon 12:40, 4:00, 7:10, 9:50

HOW TO LOSE FRIENDS & ALIENATE PEOPLE (14A coarse language)
Fri, Tue-Thu 6:40, Sat-Mon 12:20, 6:40

NIGHTS IN RODANTHE (PG)
Fri, Tue-Thu 4:45, 7:15; Sat-Mon 2:10, 4:45, 7:15

EAGLE EYE (14A)
Fri 4:10, 7:00, 9:30; Sat-Mon 1:30, 4:10, 7:00, 9:30

APPALOOSA (14A)
Fri 4:30, 7:20, 10:15; Sat-Mon 1:30, 4:30, 7:20, 10:15

BURN AFTER READING (14A violence, coarse language)
Fri-Mon 3:40, 9:20; Tue-Thu 9:20

GARNEAU

8712-109 St. 780-433-0728

ELEGY (14A coarse language, sexual content)
Daily 6:50, 9:10; Sat-Mon 2:00

GRANDIN THEATRE

Grandin Mall, 814 Winston Churchill Ave. St. Albert, 780-442-2222

MAMA MIA (PG coarse language)
Daily 1:05, 3:05

GHOST TOWN (PG)
Daily 5:05, 7:05, 9:05

IGOR (PG)
Daily 1:30, 3:30

LAKEVIEW TERRACE (14A coarse language)
Daily 5:10, 7:20, 9:25

NICK AND NORAH'S INFINITE PLAYLIST (14A coarse language)
Daily 1:15, 3:15, 5:15, 7:15, 9:15

BEVERLY HILLS CHIHUAHUA (G)
Daily 1:00, 3:00, 4:50, 6:45, 8:35

EAGLE EYE (14A)
Daily 12:45, 2:55, 5:00, 7:10, 9:20

DUGGAN CINEMA-CAMROSE

640148 Ave. Camrose, 780-608-2144

QUARANTINE (18A gory scenes)
Fri-Thu 7:15, 9:00; Sat-Tue 1:05, 3:05

BODY OF LIES (14A coarse language, brutal violence)
Fri-Thu 6:45, 9:25; Sat-Tue 1:00, 3:30; Movies For Mommies Tue Oct 14 1:00

NICK AND NORAH'S INFINITE PLAYLIST (PG coarse language)
Fri-Thu 7:10, 9:10; Sat-Tue 1:10, 3:15

IGOR (PG)
Sat-Tue 12:50, 3:00

LAKEVIEW TERRACE (14A coarse language)
Fri-Thu 7:00, 9:20

EAGLE EYE (14A)
Fri-Thu 6:50, 9:30; Sat-Tue 12:55, 3:25

BEVERLY HILLS CHIHUAHUA (G)
Fri-Thu 6:55, 9:05; Sat-Tue 12:45, 3:10

NIGHTS IN RODANTHE (PG)
Fri-Thu 7:05, 9:15; Sat-Tue 1:15, 3:20

LEDUC CINEMAS

10000 16th Avenue SE, Calgary, 403-243-8888

GHOST TOWN (PG coarse language)
Daily 7:05, 9:30

NICK & NORAH'S INFINITE PLAYLIST (PG coarse language)
Daily 7:10, 9:35; Sat-Mon 1:05, 3:25

EAGLE EYE (14A violence, coarse language)
Daily 7:00, 9:25, Sat-Mon 1:00, 3:30

BEVERLY HILLS CHIHUAHUA (G)
Daily 6:55, 9:20; Sat-Mon 12:55, 3:05

IGOR (PG)
Sat-Mon 1:10, 3:35

METRO CINEMA

10000 16th Avenue SE, Calgary, 403-243-8888

SHANGRI-LA (STC)
Fri 7:00

BREATHE IN, BREATHE OUT (STC)
Fri 7:00

BEAUTIFUL LOSERS (STC)
Sat-Tue 7:00; Wed-Thu 9:00

MOSTLY WATER PRESENTS: METRO SHORTS (STC)
Sat 9:00

PARKLAND CINEMA 7

10000 16th Avenue SE, Calgary, 403-243-8888

QUARANTINE (18A gory scenes)
Nightly 7:15, 9:00; Sat-Tue 1:05, 3:05

BODY OF LIES (14A brutal violence, coarse language)
Nightly 6:45, 9:25; Sat-Tue 1:00, 3:30; Movies For Momm

FILM CAPSULES

CONTINUED FROM PREVIOUS PAGE

with their unbelievably pampered pets in an LA enclave make money for studio executives while entertaining us. And if that real world out there ever gets so, well, "real" that the sight of clothed and bejewelled lapdogs talking gets unfunny, even stupid or somehow offensive, then that would be depressing.

FLASH OF GENIUS

DIRECTED BY MADE KHARAANI

WRITTEN BY PHILIP RAINBOW

STARRING GREG KINNEAR, LAUREN GRAHAM

★★★★

JONATHAN BUSCH / jonathan@vuuweekly.com

A courtroom scene turns into a conversation with the audience in *Flash of Genius*, a sharp retelling of the true case of one man's effort to sue the Ford Motor Company for stealing his invention of a significantly modified windshield wiper. In the closing statement of his sought-after court case, plaintiff Bob Kearns (Greg Kinnear) removes his glasses and walks into the frame until it measures into a blatantly pronounced close-up, the character's face addressing the unseen members of a jury box. His eyes stare across the room, barely above and past the audience. The film itself is now barely indirectly defending its case, a strangely mundane plot and a dramatically persistent protagonist, to us who don't find the motives entirely rational.

An overlap between an addressee of a scene and the film's actual audience works effectively when shared in a scenario that feels dramatically sincere and

robust. *Flash of Genius* believes in itself, as both an argument for the cultural significance of the modest inventor and an engaging story of a family man at war with the price of his own dreams. The portrayal of Kearns begins with his quaint family life in mid-1960s Detroit, as he provides for his wife Phyllis (Lauren Graham) and bustling family through a passionate career as a professor of engineering. Then, an accident with a champagne bottle on his wedding night that leaves him legally blind in his left eye provides for the sudden realization of how to revolutionize his car's clunky manual windshield wiper. A couple late nights fiddling with a demo in his garage allow him to make history in the development of the American automobile.

Flash of Genius soon informs us how

easy it is for shrewd big business to screw the little guy out of his achievements, as Kearns tries to sell the invention to Ford, which at first expresses great interest. Their quick drop-out from the deal and subsequent unveiling of the new wiper as their own sends Kearns into drafting a lawsuit, not to mention a nervous breakdown. Despite several offers of cash settlements, Kearns refuses in his pursuit of creative legacy even as it threatens the stability of his family. But the dream of a court date with his victimizers motivates him until a fateful, satisfying confrontation.

Following the rigorous competition of summer box-office opening weekends promising one overrated popcorn spectacle after another, *Flash of Genius* restores credibility to the cinematic drama of the

American spirit. Its wide release merits serious courage, and that it succeeds in reaching the small crowds less interested in chihuahuas and hipster romances helps make the fall season of the megaplex saga that much more interesting.

ON DVD

MARRIED LIFE

DIRECTED BY IRA SACHS

WRITTEN BY SACHS, OREN MOVERMAN

STARRING CHRIS COOPER, PATRICIA CLARKSON

★★★

JOSEF BRAUN / josef@vuuweekly.com

1949, the Pacific Northwest. Buttoned-down Harry (Chris Cooper) is in love with Kay (Rachel McAdams), a war widow apparently one-third his age with a conspicuously vertiginous bun in her supernaturally Hitchcock blonde hair. So Harry needs to leave his wife Pat (Patricia Clarkson) but fears the shock will kill her and thus figures he'd best beat the grim reaper to the punch and just quietly, slowly poison her to death. Watching all this from the sidelines and itching for a chance to get in the game is Richard (Pierce Brosnan), Harry's dapper, dashing old buddy with the sly eyes who wears his hat just so. He offers his cabin in the woods for Harry and Kay to tryst the night away but all the while has his eyes on the prize.

Based on John Bingham's 1953 novel *Five Roundabouts to Heaven*, which also goes by the decidedly less cagey title of *The Tender Poisoner*, *Married Life* ostensibly excavates post-war repression but really works best as a multiple character study and mood piece that bows devoutly in the direction of the filmmakers whose

work drew upon the shadow side of that period's optimistic façade: Douglas Sirk, Max Ophüls and the aforementioned master of suspense. There's even a scene in which a fateful decision is made while watching a James Mason movie. Directed by Ira Sachs, this movie, a cocktail of equal parts neo-noir and black comedy, is nicely paced and quite engaging, if rather over-calculated and over-reliant on conventional attitudes toward the era's conformist principals. But maybe its themes seemed just so 1949, or at least 2002, the year of Todd Haynes' sublime Sirk homage *Far From Heaven*—*Married Life* didn't have much of a life at the box office. It's now looking for a new one on DVD.

Married Life's distance from its 60-year-old story becomes critical rather than just temporal by way of pairing its characters' outwardly dominant traits with their polar opposites. Harry is the picture of the gentle company man and supportive spouse, but he's homicidal; Pat seems the ever-adoring, erotically undemanding homemaker about to get ditched for a sexpot; but truth is she's a minx who thinks people get married first and foremost to get laid on a regular basis. Richard is the poster boy for elegantly aging sexual nomadism but deep down is getting all choked up about settling down with Kay. In every case these potentially too-cute character reversals are given breath and texture by the superb cast. Clarkson especially. Only McAdams feels a bit flat here. Totally hot, but flat. (Just like, to twist an expression, Georgia asphalt.) After seeing her shine in *The Lucky Ones*, it strikes me as kinda funny that she's more at home playing a soldier than a soldier's wife. ▼

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MUSIC

JOE NOLAN / 44

OHBIJOU / 45

LINA ALLEMANO / 52

DeCroo turns to the Good Book

Songwriter reveals his inner turmoil on *Mockingbird Bible*

A couple of years back Rodney DeCroo released an album that had been recorded live in Edmonton at the old Side-Back Club. *War Torn Man* turned on DeCroo's songs as filtered through his war torn and road worn band, but for his latest, *Mockingbird Bible*, DeCroo has put himself at the center of the music, revealing the inner turmoil that was at times blurred by the volume on the last record.

"*War Torn Man*, it was a pretty straight ahead record," DeCroo remembers. "It was like a storm cloud rushing on—you knew the storm was coming and you knew it was gonna rain and you knew there was gonna be some wind—but this record, the songs were more a process of discovery for me. The songs just kind of crept up on me. Those songs they struck a little deeper in terms of myself.

"They are more subtle," he adds. "I think they ask a lot more of me than *War Torn Man* did."

Mockingbird Bible was recorded with the help of some of DeCroo's friends—musicians like Ida Nilsen of Great Aunt Ida and the Buttless Chaps, and Sam Parton of the Be Good Tanyas—but it's DeCroo who draws the bulk of the pressure onto himself. The record began with Jon Wood, DeCroo's guitarist and producer, recording DeCroo as he accompanied himself with just an acoustic guitar, and then the songs were coloured with other sounds, like sparse piano notes or a jagged organ chord in just the right spot, or the singing of Nilsen and Parton.

"I wanted to make a record like those early Bob Dylan records—obviously not sounding like that—where I had to carry the weight, I had to do the work," DeCroo says. "You can dress a song up and fool people, but what if you take away all the trimmings and just make the vocal and the lyric the centerpiece? Then you find out pretty quick whether or not you've got a song."

DeCroo and Wood have been playing together since they first met after DeCroo's original guitarist, Paul Rigby, got too busy playing with Neko Case and recommended Wood, who clicked pretty much immediately with DeCroo. Over time, DeCroo has come to trust Wood's instincts completely and now Wood is nearly as much a part of DeCroo's songs as the songwriter is himself.

"Jon's a guy who sorted out all



PREVIEW

RODNEY DECROO

FRI, OCT 10 (8 PM)

EDMONTON: CASIMIR NORDEN / A & A / BLACK DOG, FREE

SAT, OCT 11 (4 PM)

EDMONTON: BA / JUNE 10 / 11

BLACK DOG, FREE

that ego shit years ago, and his major concern is serving the song," DeCroo says about the relationship that has developed between him and Wood. "I've had different producers say that they'd like to work with me—one, whom I won't name, was trying to convince me to work with him and I had a coffee with him and he sat there telling me how he really felt that no one was filling the Gram Parsons niche and that was what he was hoping to do with me on my next record, and I looked at him like, 'Do with me? What the fuck are you talking about? I thought we were gonna make a record.'

"Jon just wants to make a record," he continues. "I remember saying to him when we first started, 'When do you think we'll have this thing done?' And Jon said, 'When we have a good record.' He didn't say six months, he didn't say three months—he didn't particularly care when it had to be out by. He just said, 'Rodney, when we have a good record we'll know when we're done.'"

That sensitivity was important for

DeCroo, and it serves the man's songs well. He admits that he wrote many more songs than just the 13 that made the record, but ultimately the ones that are on *Mockingbird Bible* were the ones that DeCroo and Wood felt made the best record possible.

"A lot of the songs on that record came from a period a couple years back when I kind of had a bit of a meltdown, with several deaths in my family and I ended a relationship and I was just kind of looking at some stuff in myself that I hadn't really looked at, that had been bugging me for years, and the combination of all those things kind of created a bit of a personal crisis for me," DeCroo explains. "I went out to Montréal and I hid out there for five months, and it was great, 'cause I just sat around and wrote and wrote and wrote."

"Some guys get hired just to write songs for somebody, but I could never do that, not because I'm above that—though I'd like to think that I am—I could never do that because if you give me a topic, 'Write us a hit song about girls down at the bar on Friday night,' I would probably hand in a pretty shitty song." DeCroo says. "My songs have a sense of urgency I would like to think because they come out of my life. They kind of keep me together. My life is in the songs and I need them to keep me on the path, because I'm a pretty odd guy. I can get pretty lost without songs." ▽

Hey, ho, let's pogo

DVD captures '78 Toronto punk show

EDEN MUNRO / eden@vuwweekly.com

On December 1, 1978, a series of Toronto punk bands lined up for their turn on the stage of the Horseshoe Tavern, where a couple of concert promoters known as the Garys—Gary Topp and Gary Cormier, who were bringing bands like the Ramones and Iggy Pop to Toronto before anyone else—had been booking shows for several months. This particular show, though, was an end point as the Garys had been ousted from the Horseshoe, setting up this one last night, known as the Last Pogo, as a farewell.

Filmmaker Colin Brunton was there when it happened, documenting the night on film. *The Last Pogo* features one song from each of the bands and a few short quotes from people involved with the show spread throughout its 26 minutes—the result being a film that simply captures a moment in time, rather than trying to explain exactly what the Last Pogo was about.

"I was right in the scene, so it wasn't like I was objective, and I certainly wasn't going to be an anthropologist," Brunton recalls. "It's like, no, just let it speak for itself. Let's just lay it out there, right? And the only comment I got was right at the end when I asked Teenage Head, 'What's punk rock?' and they kind of nailed it. They said, 'Punk rock, new wave, rock 'n' roll, there's a thin line and if you like it you like it.'"

While the restraint that Brunton demonstrates in the documentary's approach is impressive, making for a fly-on-the-wall glimpse into Toronto's punk scene at the tail end of the '70s, the director is quick to admit that the method was only partly out of choice.

"I hardly had any film," he laughs. "I literally shot maybe 40 minutes to get a 26-minute film, so I had to say to each band, 'Look, you tell me which song you want to be represented by.' And we had a number of days to interview a few people—we didn't get everyone we wanted but we thought we've got enough, and the idea was kind of to let it speak for itself."

"I remember a lot of people were kind of shocked that I did it in a kind of so-called straight way, like a conservative way, instead of trying to do something really experimental," he adds. "It was kind of around the time that rock videos were starting and I

PUNK DOCUMENTARY

thought, 'I fucking hate rock videos, I hate someone else interpreting this for me.' It kind of spoils the songs, and I still don't like them to this day."

A SIDE EFFECT of not spelling out the meaning and letting people figure it out and interpret it for themselves is the potential for misinterpretation, something that Brunton says *The Last Pogo* has faced. That particular show was important within the Toronto punk scene of the late '70s, but there was by no means a hard and divisive line between before and after.

"It was really about eight or nine months starting pretty much when the Ramones hit the stage in September '76," Brunton remembers. "What the Last Pogo really was was the last gig at [the Horseshoe] for the Garys, but it's pretty close. Timewise, it's certainly the closure of that original thrust of all these new bands that just erupted after the Ramones came."

A debate over the exact meaning of the event exists within the film itself, where one person claims it was the end of the scene and another says simply that it was the end of one thing but the beginning of many others. Such is the natural cycle of evolution, with each moment carrying into the next.

For Brunton, the film led into a career that has seen him working on films such as *Roadkill* and *Hedway and the Angry Inch* and TV series like *Puppets Who Kill* and *Little Mosque on the Prairie*. But now the filmmaker is looking back to late-'70s Toronto again, with the DVD release of *The Last Pogo*, a celebration of the 30th anniversary of the original show and a new, feature-length documentary titled *The Last Pogo Jumps Again* and set for release in 2009.

"My rights for the [original] movie were tied up for about 10 years and I got them back in 2005, and around the same time I just happened to score this really good camera, this mini DV camera that we used on the TV series so it was broadcast quality," he explains of the decision to return to the story decades later. "So I thought of three things: I've got this cool camera, it would be really fun to

ENTRIES ON PAGE 37

CENTURY CASINO

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Living in a digital world

MUSIC BACKLASH BLUES

ROLAND KEMPTON
roland@vueweekly.com

It used to be simple and beneficial to all sides. Musicians would make the music, the media would review the music and consumers would buy the music that had the most critical acclaim. To a certain extent, this structure still stands, but it is not the rule and you don't have to accept these standards any longer.

Passive listening is a thing of the past. Instead of consumers staying out of the business, today's audience is more and more likely to make its own music. Due to the ease of computer programming and access to new distribution channels (YouTube, MySpace, music production message board communities), presenting your sound to the world has been made easier than ever. The industry as a whole is struggling to adapt to this change, racing to sign under-developed MySpace

bands instead of harnessing this shift for its own benefit.

Radiohead, as always, is significantly ahead of the curve. Instead of solely using traditional avenues for the success of a new single (radio play, iTunes and physical releases, print ads), the band allowed fans to purchase the parts or "stems" to its song "Reckoner" and compose their own remix version of it. Radiohead did this with its previous single "Nude," where the group allowed the fan-created remixes to be uploaded to an online directory for streaming and voting. It's a brilliant move that not only gives Radiohead hundreds of free remixes to use for future release, but also ingratiates the group even more with its fanbase (if that's even possible) and counts the purchase of these stems as online sales!

MUSIC REVIEWS used to be tailored to a select group of insiders, people who knew music more than anyone and had access to the music first. The media had an advantage back then, but is desperately

clinging to it now. The concept of the weblog has taken away the specialist angle of music media. Everyone's a critic and now everyone's opinion is equally available for consumption. With torrents and music downloading giving people access to music before it's even released, your average person can review a new album before a magazine can. The press can still go to private listening parties for new albums, but now it's a race of who will blog about it first.

Some print outlets have done well to adapt to new media, such as *the Fader*, who combines print with a popular online blog that streams and uploads new music interviews and content on an hourly basis. Even *Vue Weekly* has podcasts and streaming video performance content (vueweekly.com/vueonline) to supplement its print media. Decisions like these, made by the audience and not by the powers that be, are important to making music work better for artists and consumers. In many cases, it can force higher production values and less filler. **v**



FRI, OCT 3 / HAYBURN CONVENTS / NEW CITY

See more photos and read Phil Duperron's review at vueweekly.com.

Symphony Orchestra and Rajaton
Sings Queen

DJS

BAR WILD Bar Gone Wild Mondays
Service Industry Night, no minors
9pm-2am

BLACK DOG FREEHOUSE
Floor: Eclectic Nonsense
Confederacy of Dunces, Dad Rock, TJ
Hookah and Rear Admiral Sounders

BOOTH'S NIGHTCLUB
Electro latest and greatest in House,
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12am

ELTRON NIGHTCLUB
Mondays with DJ S.W.A.G.

NEW CITY LIQUID LOUNGE
Progressive, House, Trance, Dub, and
metal with DJ Sammi Kerr, no
cover

TUE LIVE MUSIC

BLUES ON WHYTE Andrew Jr Boy
Lovers

BRIDGE CLASSIC Every Tuesday
stage with Chris Wymers

BY THE BAY Every Tuesday
Open Stage every Tuesday night with
Mark Ammer and Noel (B.G. Cat)
Mackenzie featuring

8:30pm-1am, no cover

SNEAKY PETER Open jam hosted
by Jim, Mario and Jibaro every Tue
8pm

WARRIOR SOCIETY Every Tuesday
8pm

DJS

BLACK DOG FREEHOUSE 11pm
Floor: Gimmie Gulch Wednesdays live
8pm-12am, no cover

BUDDY'S Free pool and tourney, DJ
Arrowchaser, 9pm

ESCAPE Every Tuesday
8pm-12am, no cover

FUNNY BUSINESS (BOTTLE AVE)
8-10pm

RED STAR Tuesdays
Indie Rock, Hip Hop, Electro with DJ
Hot Philly

**SAPPHIRE RESTAURANT AND
LOUNGE** Tapas Tuesday popular
house beats with DJ Kevin Wong

**SPORTSWORLD INLINE AND
AND ROLLER SKATING DISCO**
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WED LIVE MUSIC

BLANK TRASH Every Wednesday
Floor: Gimmie Gulch Wednesdays live
8pm-12am, no cover

EDMONTON EVENT CENTRE
Gogol Bar/Belle

BOWEN SOCIAL CLUB Every Wednesday
with Ida every Wed, 8-10pm

BOULDER PUB Every Wednesday
Weeddays hosted by Rock 'n' Roll
Kenny

FRISKY (TUBER CENTRE)
Lewins & the Right Hands

LEVEL 2 LOUNGE Open mic

**PLEASANTVIEW COMMUNITY
HALL** Acoustic Bluegrass jam pre-
sented by the Northern Bluegrass
Circle Music Society every
Wednesday evening

ROCK PITS AND GRUB Every Wednesday
unplugged jam, 9pm-1am, no cover

STARLITE ROOM In Bill

THE BAY Every Wednesday
Live hip hop, every Wed, 8pm

WILD WEST SALOON Every Wednesday
8pm

CLASSICAL

MCDUGALL UNITED CHURCH
Harp songs

DJS

BACKROOM VODKA BAR Desp
Wednesdays, Soulful Deep House
with K.C. & Smoov

BANK ULTRA LOUNGE Wednesday

Nights with DJ Harley

BLACK DOG FREEHOUSE 11pm
Floor: RetroActive Radio! Alternative
'80s and '90s, Post Punk, New Wave,
Garage, Brit, Mod, Rock and Roll

BOOTH'S NIGHTCLUB Every Wednesday
8pm

BOULDER PUB Every Wednesday
8pm

FOX Wind-up Wednesdays: R&B
8pm-12am, no cover

LEGENDARY HEARTS Every Wednesday
DJ Spincycle

MEN'S CITY Every Wednesday
8pm

NIGHT DIAMOND Every Wednesday
metal every Wednesday

RED STAR Every Wednesday
8pm

STARLITE ROOM Every Wednesday
Wednesdays Hip-hop, 8pm

STOLLI'S Every Wednesday
8pm-12am, no cover

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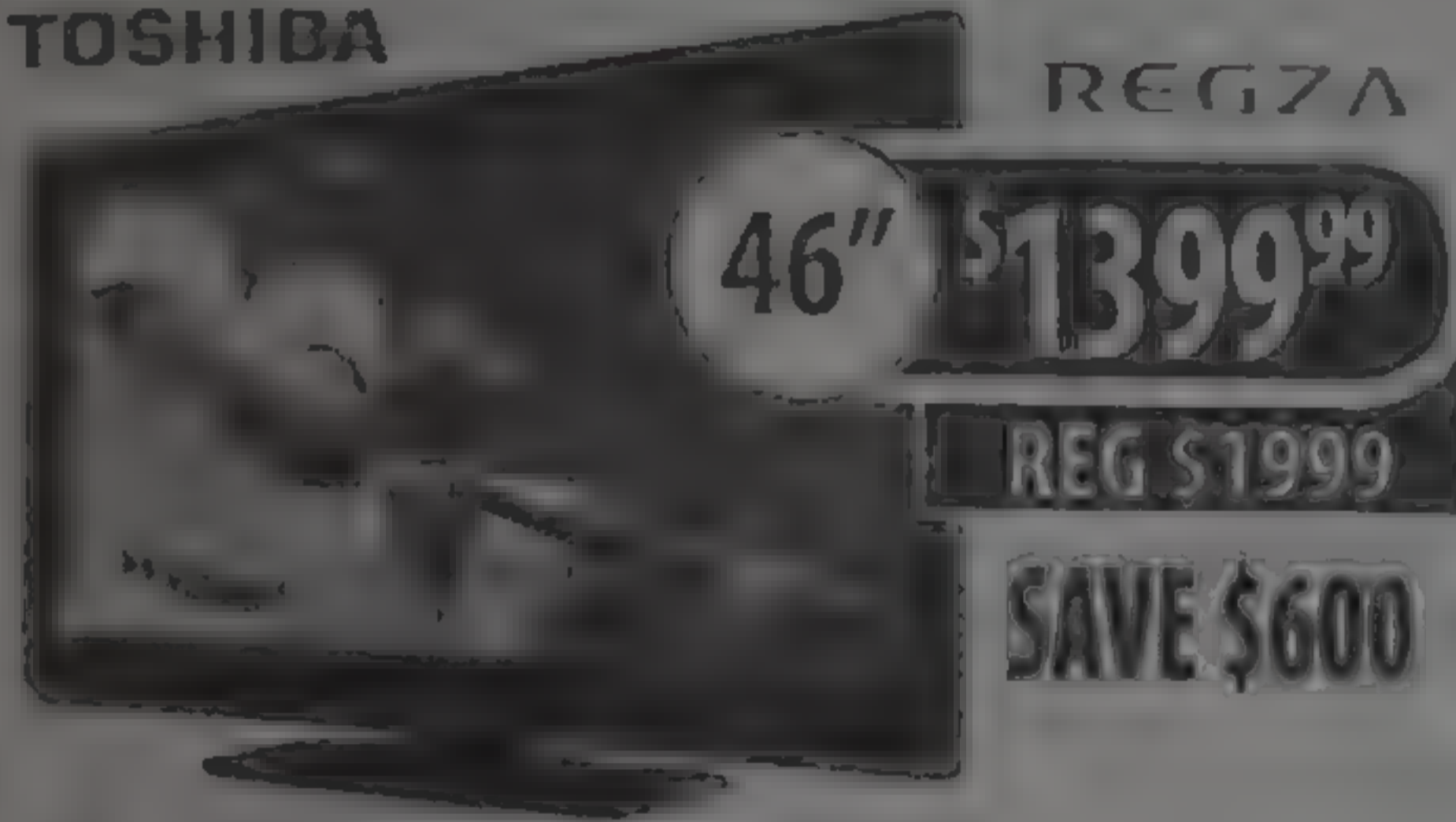
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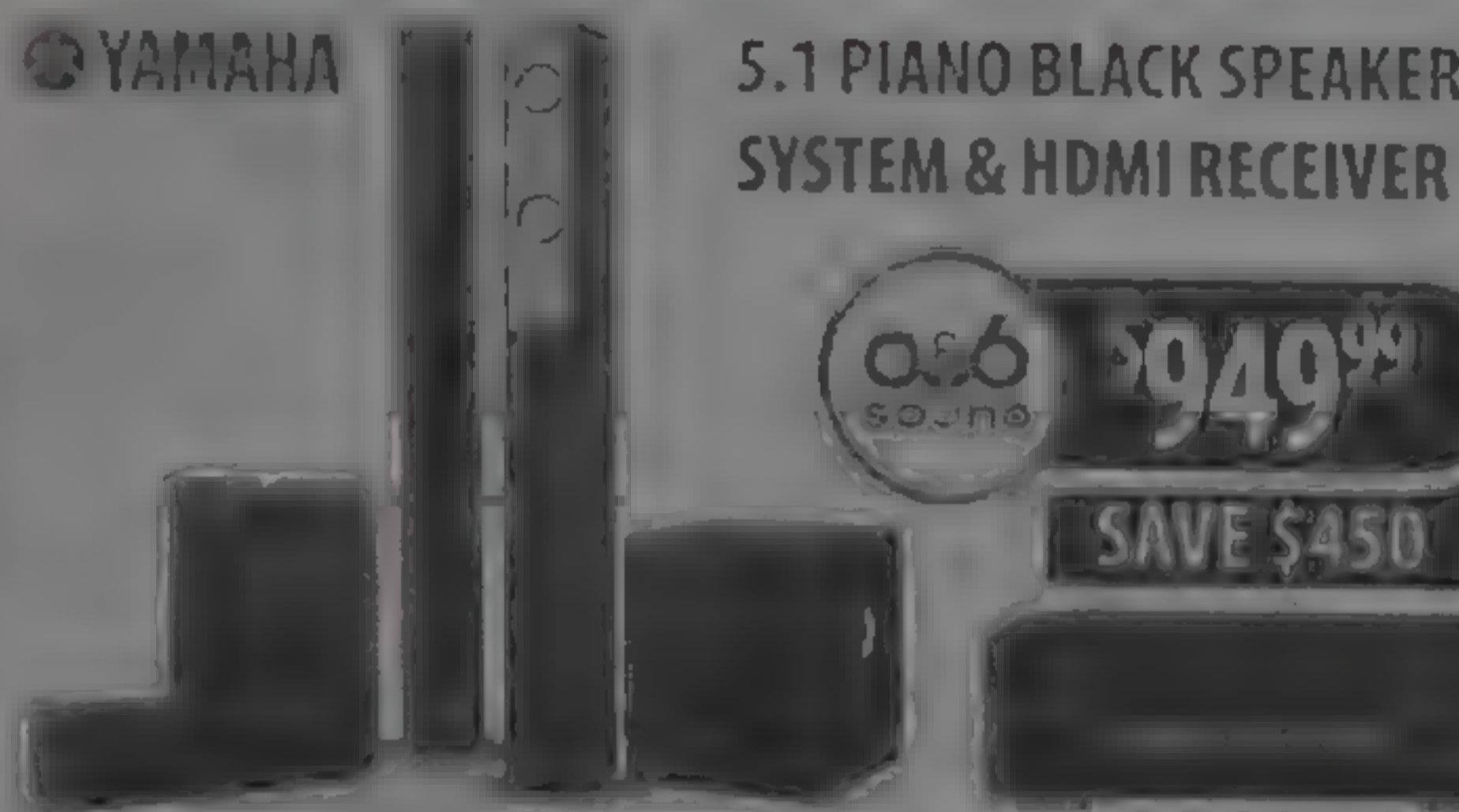
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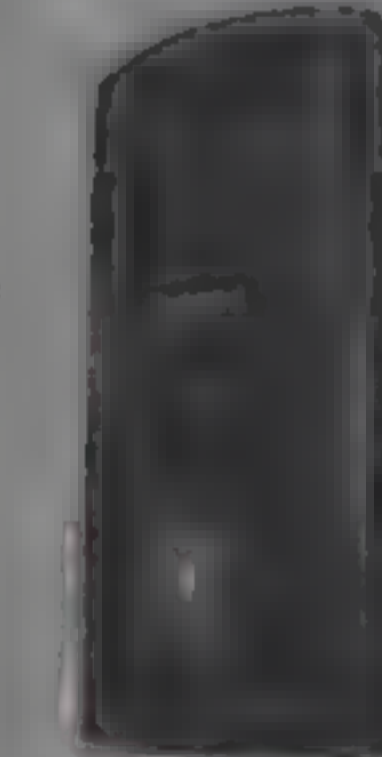


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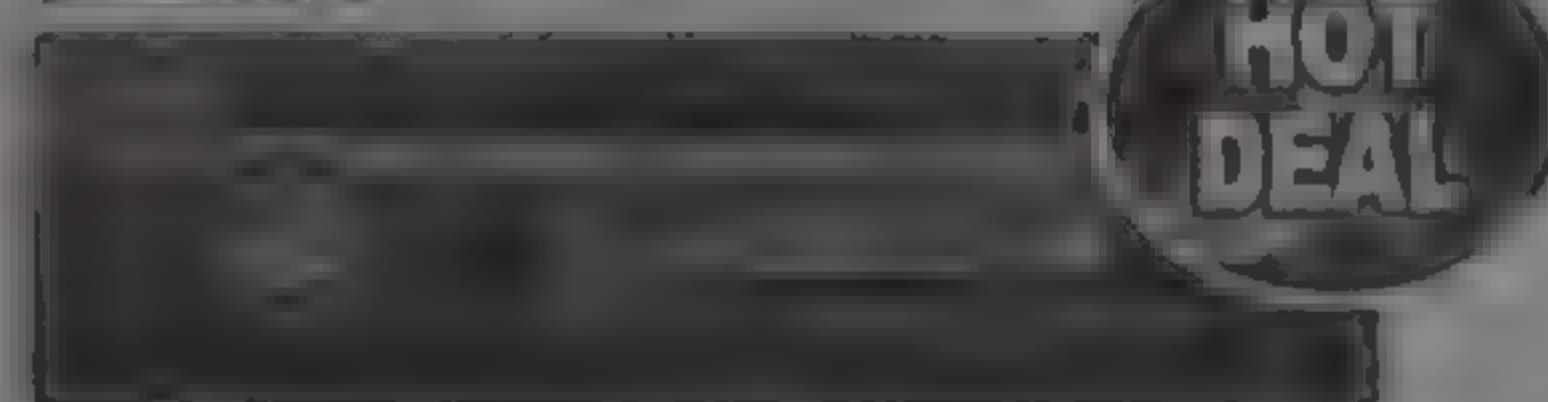
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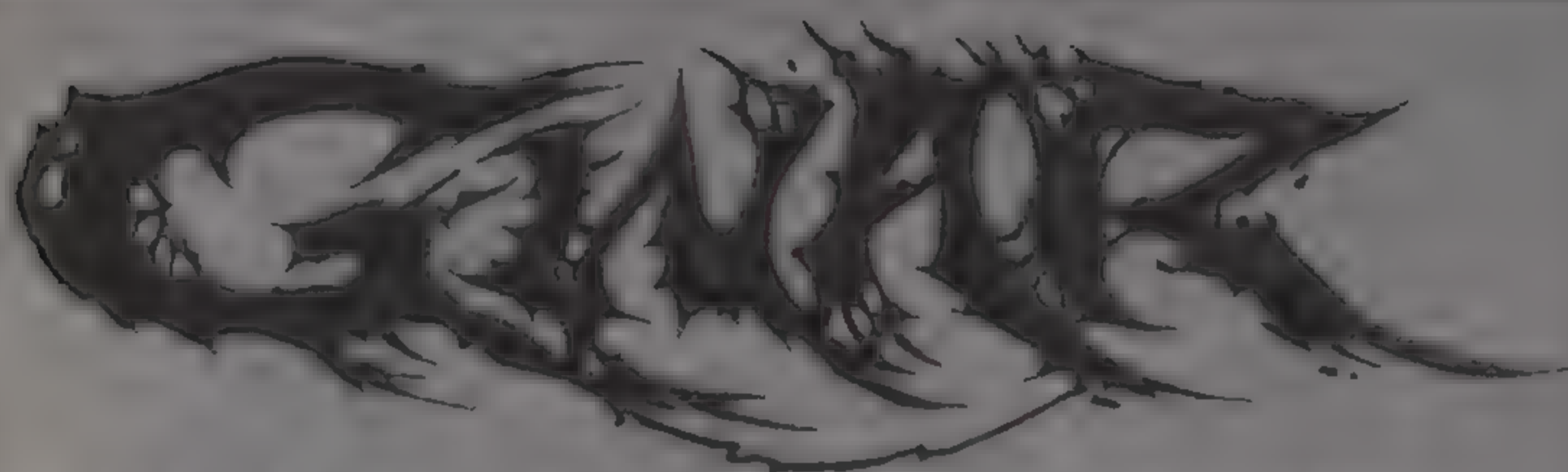
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DOORS 7 PM - ALL AGES - TIX ALSO AT MEGATUNES, BLACKBYRD, FS (WHYTE AVE)

VUE
 WEEKLY



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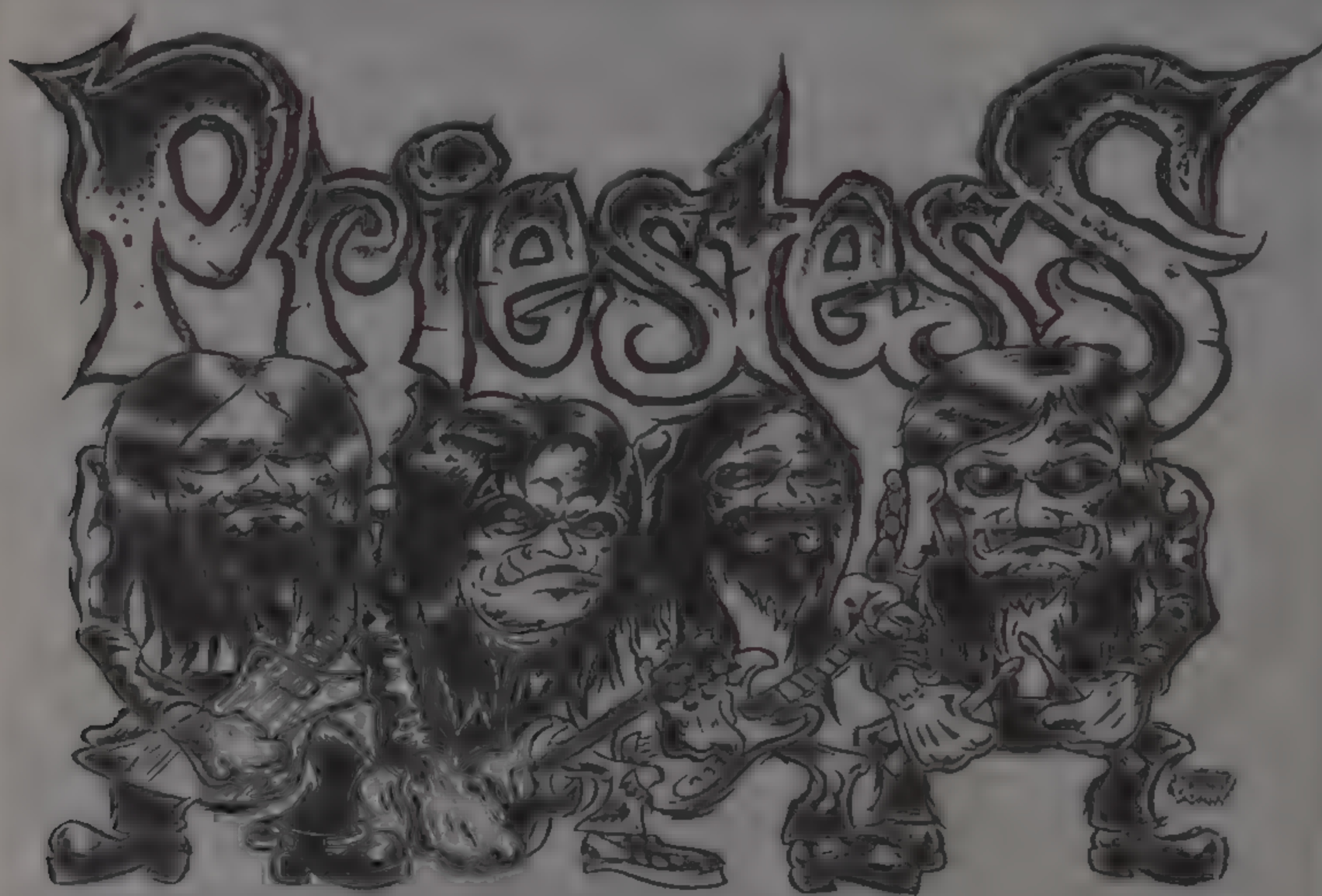
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Arrr, Grady

Gordie Johnson turns up the volume with blues-punk trio

It would be an understatement to say that there's a bit of noise in the background when Gordie Johnson answers his phone in Minneapolis.

"Hold on, hold on," Johnson shouts over some seriously blasting rock 'n' roll guitars. "Sorry, you just caught me at Nashville Pussy's soundcheck. It's a little loud."

There's something appropriate about Johnson's surroundings at the moment. The former leader of Canada's Big Sugar, Johnson folded that group and packed his bags for Austin, TX a few years ago, and while some musicians turned the volume up—way, way up—with his Delta-metal trio Grady.

Loud is the way that Johnson likes things these days, and judging by recent events he's not the only one. The band's debut record, *YU So Shady*, released on the independent label Tentacles, the label owned by Dead Kennedys' original frontman Jello Biafra.

He saw us play one night," Johnson recalls. "I guess he was in Austin for South by Southwest, and we usually play on the Sunday after every year—we played in the conference too, but we live there so we always do a gig on a Sunday night after it's all over, and I guess Jello walked into the bar and was playing and then spent a couple of days trying to track us down, and pretty much right there was like, 'I want to put out y'all's record.'"

While it's exciting that Grady is getting a little help from Biafra as far as getting the first album out there in front of a wider audience, fans who already have the record also have reason to pick up the new version.

"I remixed it because, you know, that record, when it first came out, it really was just us trying to get some gigs around Austin," Johnson explains. "It was just like a real quickie demo that turned into something that Warner Bros wanted to release in Canada."

"So we scrambled to get it mixed and mastered, and I didn't do the mix—you know, I've always done my own engineering and stuff and I didn't get to do it," he continues. "If Jello cares that much about it and wants to put it out, there were a couple of songs that weren't on the original and I just wanted to get tucked in the studio and do it the way I know how to

PREVIEW

WEB, OCT 15 (9 PM)
GRADY
WITH NASHVILLE PUSSY, THE GET DOWN
URBAN LOUNGE, \$17.50

do it. We're all a lot happier with it."

Johnson says that the bottom end on the re-release is more focused now, allowing listeners to, suitably enough, crank the volume a bit more.

The renewed focus on the band's debut has led to an odd conflux of material for Grady, as the band takes several new songs, written years after those on *YU So Shady*, out on the road.

"We've been doing a bunch of new material on tour, so people who come out will definitely hear four or five songs they've never heard us do," Johnson reveals. "We're hoping to get into the studio sometime in the early new year and get on a new record, which is weird, because while we're out here in the US promoting our first record again, we're still working [the second album] *A Cup of Cold Poison* in Canada and working on new material for a third record and still doing interviews about the first record."

NO MATTER WHAT Johnson, who has been promoting, there's no doubt that Grady is at home on the stages that dot the road from Texas up to Canada. These days, though, Johnson says that touring is a little bit more civilized than it has been in the past, due in no small part to the band's drummer Nina Singh, who stepped into the role near the end of 2007. The frontman says that Singh has made a difference to the band on several levels.

"Musically we're all way more connected," he says. "There's no musical power struggle in the band, everybody's really focused on it. [Nina's] a songwriter herself and she sings and plays guitar. She's really connected to the song."

"And just on a personal level, having a woman in the band levels off the chemistry really nicely," he adds with a laugh. "With three guys in the van for a month on the road, it really is like being in jail or on a pirate ship or something. You've got nobody to check your masculinity. It's good to have women in the crew and a woman on stage with us—it just gives everybody a somewhat more civilized approach." ▽

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SAT OCT 11 PAWNSHOP THE ACORN <small>WITH OHBJOU & TEAM BUILDING</small>	FRI NOV 7 VELVET UNDERGROUND PAWNSHOP <small>PLUS A ZEDRA REPTILITE</small>
WED OCT 15 EDMONTON EVENTS CENTRE <small>SIDEONE DUMMY ARTISTS</small> GOGOL BORDELLO	SAT NOV 8 PAWNSHOP LAND OF TALK <small>WITH JOSH REICHMANN (TANGUET)</small>
FRI OCT 24 STARLITE ROOM Stephen Malkmus & the Jicks <small>WITH BLITZEN TRAPPER CJSR FUNDRAISE KICK-OFF PARTY</small>	SUN NOV 9 PAWNSHOP KEYSTONE & JCL PRESENT HEY ROSETTA! <small>TWO HOURS TRAFFIC AND GUESTS</small>
SAT OCT 25 PAWNSHOP FEMBOOTS <small>WITH OCTOBERMAN & THE PROVINCIAL ARCHIVES</small>	FRI NOV 14 PAWNSHOP KEYSTONE & JCL PRESENT THE BICYCLES
SAT OCT 25 MACDOUGALL UNITED TAGAQ <small>PERCHO BEACH MUSIC ARTIST FROM NUNAVUT</small>	SAT NOV 15 PAWNSHOP MATTHEW BARBER THE SPADES & PALE MOON LIGHTS
THU OCT 28 URBAN LOUNGE Jason Collett Rock Plaza Central & Zeus	SAT NOV 22 CONVOCAATION HALL, UOFA JUSTIN RUTLEDGE JENN GRANT <small>JUST ANNOUNCED ON SALE NOW</small>
WED OCT 29 PAWNSHOP THE COMMON Hayes Carll Scott Nolan October 29	SUN NOV 23 STARLITE ROOM THE HERBALISER <small>TICKETS AT TICKETMASTER, QUESA, COLOURBLIND & BLACKTIDE WITH GUESTS GRAND ANALOG</small>
TUE NOV 25 PAWNSHOP BIG JOHN BATES & THE VODOO DOLLZ <small>EVER HILL & THE RAZORS & THE BURNING SANDS OFFICIAL ON AIR, BURNING SANDS</small>	FRI NOV 28 VELVET UNDERGROUND SYLVIE <small>THIS CIVIL TWILIGHT + GUESTS</small>

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Mighty Joe Nolan

Singer-songwriter dreams big

BRYAN BIRTLES / bryan@vancouverweekly.com

For young singer-songwriter Joe Nolan, the accolades and opportunities just keep piling up. The 18-year-old performed as a part of the U-22 showcase at Folk Fest, has appeared at local coffee shops and bars and on television, won the CBC Galaxie Rising Star award and is about to release his very first CD, entitled *Pocket Dreams*. Produced by Mike Lent, who backed up Jann Arden on the bass for a number of years, the CD is being released at a show at Riverdale Hall this weekend.

Growing up in a household that always had music around, Nolan picked up the guitar at 12 or 13 by his own recollection and, inspired by his parents' record collection, began writing his own songs. By 16 he was making the rounds at open stages and coffee houses before becoming a regular with the U-22 program run by Rhea March which groups together other young up and coming performers for gigs and networking.

"I don't really have a choice, it's what I have to do—it just comes out of me," Nolan says of writing songs and performing. "My dad's been playing guitar since I was born and he showed me a few things, and there were always old records of Neil Young and Tom Waits. Those guys are huge influences on me, those old guys are great songwriters."

Making the album turned out to be a nerve wracking experience at first for

PREVIEW

SAT, OCT 11 (7 PM)
JOE NOLAN
RIVERDALE HALL

Nolan, who describes himself as "pretty shy." Working with Lent and a handful of professional musicians was daunting, but once he got into the swing of things it became easier for him.

"I was quite fortunate to work with [Lent] and the other musicians—they're so talented. It was quite an experience, a huge learning experience," he says. "At first I was kind of intimidated to work with them, but then I decided that while I was there, I might as well do it. They just took the song, listened to it and recorded it within two takes; it was pretty cool."

THE SHOW THIS WEEKEND: Riverdale Hall should be a much more intimate affair than Nolan's gig on the main stage at Folk Fest where he performed for a hill full of thousands of people. Although it might seem an odd thing to do for someone who describes himself as shy, Nolan got over any trepidation quickly thanks in part to the audience.

"That was just insane, it was definitely a highlight of the summer," he says of the experience. "Just to be playing there was a dream of mine and it was awesome because the hill was full to the back fence and the crowd was really receptive. It couldn't have gone better." ▼

Swift Feet on the road

Ohbijou looks to *Beacons* in the spring

BY KATIE BECKMAN / kristina@vancouverweekly.com

Ohbijou's Carey Mecija, famed for her role in the band's back-up vocalist, organ and violin player. Four acquaintances and friends later, Ohbijou, as we know it today, was born.

The six-piece band was formed by Mecija, who had been penning and performing songs on her own, decided to reveal her work to her sister Jennifer, who then became the band's back-up vocalist, organ and violin player. Four acquaintances and friends later, Ohbijou, as we know it today, was born.

"My sister and I are really close. We live together with another roommate and spend so much time together," Mecija says of her relationship with Jennifer. "She's a perfect pairing for me in terms of singing and harmonies and ideas. There definitely have been times when we get on each other's nerves—we know what buttons to press when we want to annoy each other—but if anything, [our relationship] is the most positive thing that anyone's asked for."

Earlier this year, Ohbijou had the opportunity to take a break from the big city and spend two weeks at an indie residency at the Banff Centre for the Arts. In addition to being mentored by producers and learning how

PREVIEW

SAT, OCT 11 (8PM)
OHBIJOU
WITH THE ACORN, TEAM BUILDING
PAWN SHOP, \$14

to write and arrange songs, Mecija learned another valuable lesson.

"Being in Banff made us realize that writing and practicing together involves making time to spend with each other and not being distracted," she explains. "We're really good friends and our dynamic is really good, but sometimes we can get lost in the hustle and bustle of the city."

IN 2006, Ohbijou released its full-length debut, *Swift Feet for Troubling Times*, whose melancholic but beautifully orchestrated sound garnered attention from CBC Radio 3 and the independent music community. The band is nearly finished recording a follow-up, titled *Beacons*, which Mecija describes as "more hopeful and positive than the last album" while still retaining the band's multi-instrumental roots.

For now, though, the new record's release has been delayed until spring of next year due to an upcoming Canadian and American tour with good friends the Acorn. The two bands col-

because I had to. We could have easily just gone in there and shot our whole wad within the first three bands and been done, so we had to be pretty precise with what we were doing and you don't have to be that precise anymore. On the other hand, if I would have thought about this [new] film for a few weeks before I picked up the camera with my son, I might have an easier time cutting right now.

OF COURSE, the most difficult thing when backed by sheer determination, and that's the attitude that has driven Brunton during the making of both *The Last Pogo* and *The Last Pogo Jumps Again*.

"When I went to make the first one it was just like I happened to walk into the bar one night—I was driving a cab—and I heard about the show and I thought hey that would be a cool movie, and I went ahead and somehow pulled it off, and it hasn't really changed that much," he says. "I just thought that this would be fun to do, and because it's digital it's just so much easier now, I can just pick up and go whenever."

"I've got to admit I'm getting a little bit weary of it, it's been going on forever and I've been so busy and I'm trying to find time to edit, but it's pretty gratifying," he adds. "I think I'll have a neat little document when I'm done."

The Last Pogo is out now on DVD. See, thelastpogo.net for details.



laborated to produce a split 12-inch vinyl record containing four tracks, two being original works by each band and the other two being an Ohbijou cover of the Acorn's "Darcy" and an Acorn cover of Ohbijou's "Steeps."

"Rolf [Klausener, of the Acorn] and I were just talking about the possibility of touring together and we had always wanted to because we get along so well [so] we decided to do a project to tour with," recalls Mecija. "The Acorn

cover of our song, I think, is really beautiful. It's really nice to hear something that we've written come out of someone else's mouth because it kind of makes you listen and reflect more on what that song means to you." ▽

THE LAST POGO

CONTINUED FROM PAGE 37

find out what happened to everyone and, frankly, I thought, 'I'm gonna take the summer off in 2006—this is the summer I should take off and just hang out with my son,' ... so we kind of initiated it together."

The new film will draw on Brunton's short, using the story of the Last Pogo as the spine as Brunton focuses on the period between 1976 and 1978. To that end he's been hard at work interviewing people who were in the Toronto scene before the two Garys brought the Ramones to town, as well as those who were there in the aftermath of the Last Pogo.

Shooting for *The Last Pogo Jumps Again* has resulted in more than 200 hours of footage—considerably more than Brunton had to deal with when he went to work on the original film. He says that the digital era has changed filmmaking considerably from the 1970s.

"You couldn't do a project like this 25 years ago," he laughs. "If this was now and I was shooting *The Last Pogo* I'd literally call up three buddies I know who have good cameras, try and talk a sound guy into it and you go down there and do it."

"It's good and bad—you don't have to think as much," he continues. "You can just be so spontaneous and use your instincts, and I think most times that's great, but sometimes it's best to have a total plan, which was what I had for the original thing only

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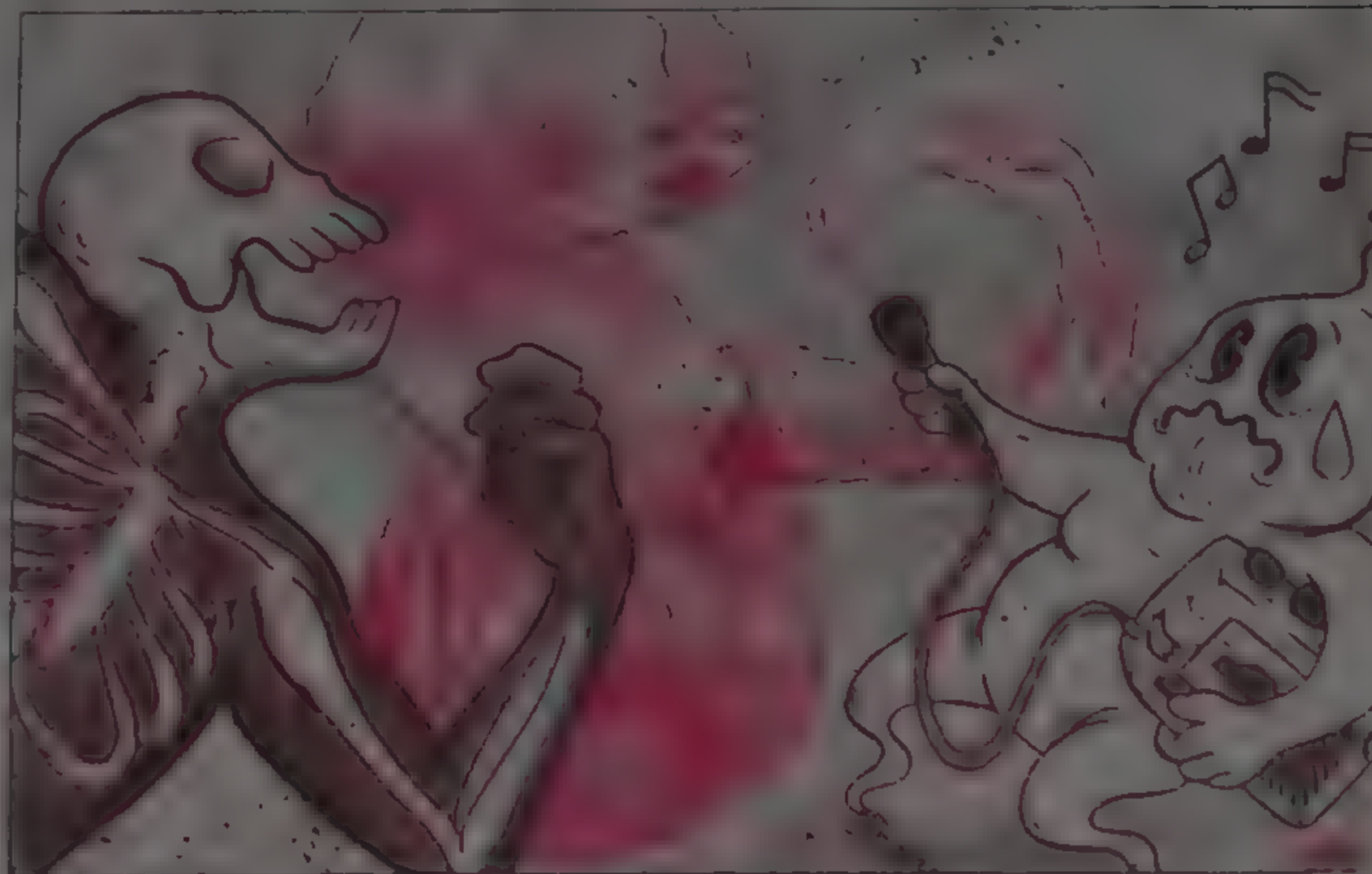
Musician's Survival Guide Part III: home recording

BY NIK KOSZUB

Home recording is seemingly all the rage right now: Many well-known artists, such as Sufjan Stevens and the Shins, started out that way—and Stevens still does it—and with the cost of recording software and hardware coming down at a furious pace, it seems everyone is doing it. Heck, GarageBand comes free on MacBooks and just stares you in the face daring you to make up a song. Because it's part of the plethora of tools artists are now using to circumvent the music industry, home recording is even being lumped in with things like file sharing and the Internet as things that are killing music—it's that powerful.

But home recording isn't killing music. If anything, it's making it better. Artists can now record themselves and play it back to listen to what needs to be fixed before they head off to a big studio to make the album that will enable them to take over the world. Or they can just record themselves and release it, though as producer/engineer Doug Organ of Edmontone Studios explains, maybe they shouldn't.

"It kind of depends on who you are—just because you can make a record at home doesn't mean you can



GUIDE SURVIVAL

make a record at home," he says. "Nik Kozub can make a record at home, Ian Martin, there's a handful of guys who can do really good stuff and I've done some fairly good stuff at my home and other people's homes, but for the thousand dollars you just spent on software and hardware, it doesn't come with years of engineering experience and training."

That kind of training can't be bought, of course, but home recording serves a valuable purpose to any band: it lets you know whether you have a song or not. As Organ—who got his start in producing and engineering years ago by renting heavy gear and recording his high school band in his parents' home—explains, home recording is a tool that bands can use to tighten up their songs so that they're as economical with their time as possible once they hit

the studio. In fact, Organ says that when he's working with a band in studio, he prefers it if they've demoed their songs beforehand.

"When I'm listening to people's demos I'm usually pretty pleased that they've demoed themselves at all and for the most part those people have done their homework and it takes a lot of cost off recording," he says. "They've already realized that this part is going to work and this part isn't, or that the song is too long or too short or needs a bridge or whatever."

BEFORE YOU GET SET on recording and releasing something yourself—and it is possible to come up with a really great project that way—there are a few things to remember. Most importantly, according to Organ, is to not

"Because the technology is so amazing, I think people are tempted to use it, and just because you can do something doesn't mean you should. I'm thinking of things like tons of reverb and tons of delay and tons of compression and all those effects that are available to you when you're recording in GarageBand or Pro Tools and that's kind of a giveaway," he says. "To make a recording from home you have to keep it really simple—where one microphone will do, don't use eight."

The other important thing is to know where to save and know where to splurge when you're setting up your home recording space. The available software for home recording is basically equal, as are the comput-

ers that house it, but what you plug into them isn't. To Organ, a good preamp box and a few good microphones will go a long way.

"I would put my money into m preamps, and to a lesser extent microphones themselves," he says. "You can undo a lot and you can always replay, but if it's through poor quality microphone or a lame sounding preamp, then it's for good."

And the cost for setting up a decent home recording studio is not much, even for some top notch equipment.

"Assuming someone already has a laptop, and if it's a Mac then that laptop came with GarageBand, you'd need \$100 or \$200 for a little breakout that has some mic preamps on it, and you can get ridiculously good mic for \$200 or \$300 as well," explains Organ. "So, for under a grand you can get a type of setup that you could do a reasonable demo with, assuming you already have a computer."

Ultimately, however, a home studio is mostly for demoing, unless you have a specific sound calls for the lo-fi treatment. Most importantly, you should know what kind of sound you're looking for and decide on what tool is right for the job when it comes to the finished product.

"There's so many things you can do at home like dentistry or running a zoo," Organ says. "I mean the best analogy would be a commercial kitchen; you can have restaurant-quality food at home—you're a chef." ▼



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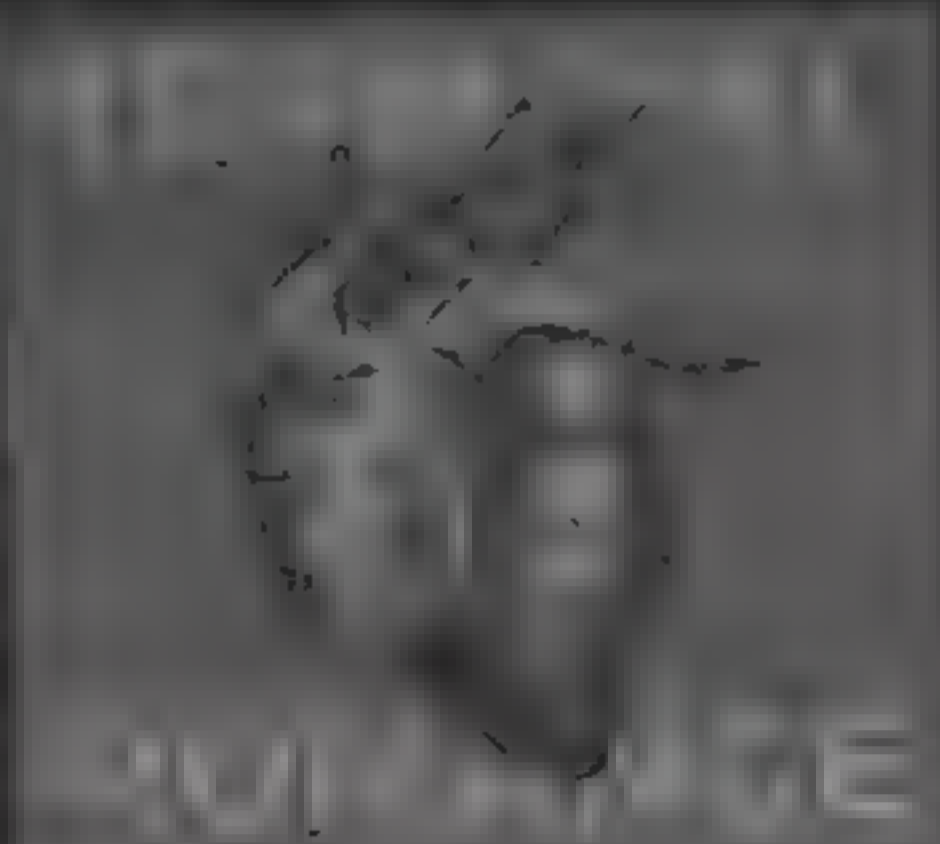


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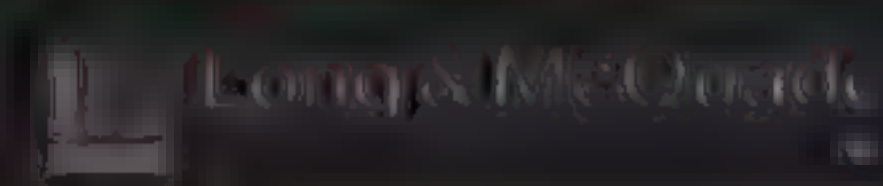
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Young Rival rides on

CAROLYN NIKODYM / carolyn@vuwweekly.com

When Hamilton's **Young Rival** went and changed its name from the Ride Theory, the band didn't re-invent itself, per se.

The quartet is still happy to deliver music that throbs with English Invasion-isms. The guys are still keen to devote all of their spare time to the one thing that keeps them happy.

The new name does, however, inject the band with renewed purpose.

"Since we changed the name, I've taken a lot more time and put a lot more effort into writing lyrics that are meaningful to myself, and therefore more likely to be meaningful to other people," lead guitarist and singer Aron D'Alesio says. "As we're getting a little older now it does become more serious. We kind of went through a bit of a, 'Oh my god, we're growing up. We gotta get jobs and live and handle stuff.' We are growing up, but we're trying to figure out how to incorporate the most important thing to us into our lives while still growing up."

PREVIEW

WED, OCT 15 (10 PM)
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PART OF THAT TASK included heading down to New York late last year to record with Emery Dobyns (who won a 2008 Grammy for his work on Suzanne Vega's *Beauty & Crime*), the result of which is the band's recently released self-titled EP.

Although the band—made up of D'Alesio, drummer Noah Fralick, guitarist Kyle Kuchmey and bassist John Smith—laid down enough tracks to put together an album, the guys opted to keep some of the work under their hats ... for now.

"We wanted to make more of a cohesive artistic statement with what we were putting out, rather than a bunch of stuff that we thought might not completely fit onto an album,"

D'Alesio explains. "And with this, too we're kind of leaving the door open for other people to jump on—like, labels and stuff like that—if they wanted to come along and put the full-length out. But ultimately it was more of a decision to put out our favourite stuff from those sessions."

Young Rival isn't going to just sit around waiting for that elusive record deal to happen, though. After a coast-to-coast tour (the young men came west with the Sadies last year) the band is going to head back into the studio to finish off another record it's been working on in Ontario. One of the tracks, a cover of Beach House's "Master of None," already garnered a positive Pitchfork review.

Young Rival's brand of '60s garage-influenced rock doesn't seriously break any moulds, but it does beautifully evoke those good times when parents shook their heads at hair as long it brushed the collar, and the guys have fun doing it. **v**

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as many bands do, but in the end the DVD grew to be much more.

"The original concept for the DVD was, 'Why don't we just hire a cameraman to follow us around in Europe and it'll be a Comeback Kid live in Europe thing,' and then for one specific show we'd get a six-camera crew to tape the whole thing. We were happy with the footage that we got but then we thought, 'Why don't we add a bit more of this and that,' and eventually we said, 'Why don't we go right from the beginning?'" explains guitarist Jeremy Hiebert. "So we got all of the footage that we could for the past six or eight years so we can give people a full picture of how Comeback Kid happened."

In fact, the video does show a nearly complete picture of the band forming. With the earliest footage coming from the group's very first show at Winnipeg's famed Royal Albert Arms, the band was lucky to be able to gain plenty of footage by asking its fans to send in whatever they had.

"It's a little bit of everything. There's some stuff that we've done ourselves

because we're in the mix but there's stuff from the outside as well. We sent out bulletins from our MySpace asking if people could please send in any footage they had and we'd credit them," explains Hiebert. "We got footage mailed to us until we had a huge stack that had to be sifted through—there's footage from pretty much everywhere."

There are a few moments missing from the DVD, Hiebert admits. The strangest missing piece is not there because no cameras are allowed at border crossings like the one between New Brunswick and Maine, where a few bored border guards decided to pull a prank on the band during a late-night crossing.

"They pulled us over and told us to go inside while they searched our van and trailer and they came back with a backpack and said, 'Who wants to claim the marijuana?'" he recounts. "It was Kyle's [drummer Kyle Proffeta] backpack and they took him in the back and then the other border guards just started laughing and saying, 'Oh, your buddy must be freaking out right now!'"

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Fucked Up, *The Chemistry of Common Life* (Matador) It's like Pink Floyd for modern times. OK, so Fucked Up's *The Chemistry of Common Life* doesn't really sound that much like those soundscapes that the British band made a career out of. It's not even close in sonic terms, but in spirit, it's coming from the same place, or at least it's crossing that road here and there. So I guess it's kind of a fucked up Pink Floyd sorta thing.

It's not slow and cerebral, and it's not trippy like Floyd, but neither is *The Chemistry of Common Life* the sort of album that you just put on and rock out to. That's where it recalls, if not the music of Pink Floyd, the experience that many a listener has engaged in by putting their head in a place where they can settle in and explore the band's music.

That is what *Common Life* offers as it sucks the listener into its swirling thrashing guitars and its swelling keyboards and steady rhythms.

Set into motion by a gentle flute, drawing out a pleasant melody, a dash of feedback rises up in the opening moments of "Son the Father" and the guitars soon enter, hammering away for a few moments until the sound begins to sway and dissolve into a sonic tapestry that threatens to collapse into noise. It's at the last possible moment that a scream bursts forth and the song rights itself with a renewed focus, which continues unabated to the closing of the album.

With vocals that are buried deep within the mix, more instrument than voice, this is no easy sing-along album. There's a willingness from the

band to allow the songs to breathe, to let the music twist in directions that it needs to go in rather than to force it in ones that it doesn't. So it is that, after a couple of driving behemoths, the band lays back for a slow and moving instrumental, lets guitars interact with a Moog and french horn with no concern for a chorus or bridge—it's about the details, the gasps for air, the briefest of spaces that add up to something larger, signifying the approach that the band keeps throughout.

At just over 50 minutes long, *The Chemistry of Common Life* seems slightly stretched beyond its means—it's not that any of the songs are obvious disappointments, just that the same territory is tread upon once or twice too often (see the full-ahead attacks of "Son the Father" and the title song, or "Days of Last" and "Twice Born"). Had the record been trimmed ever so slightly, its spine—and its impact—might have been strengthened.

Still, it's difficult to argue which cuts would have served the album best, since there's so much on offer within the confines of each one of them. And, given that this is the album that the group has seen fit to put out there, one would do better to find a place and time to sit down and investigate the music on their own terms, because *The Chemistry of Common Life* really is an album that needs some of the listener's time, demanding that attention be paid to the crevases that form between chords and the bridges that rise overhead, connecting various pieces and deceptively turning the songs from punk assaults into intricate structures. —EDEN MUNRO / eden@vueweekly.com

Bad Flirt, *Virgin Talk* (Kartel) This isn't going to change your life or anything, but if you want some party music



Montreal-based Bad Flirt deliver polished and well-made record of highly energetic multi-guitar garage rock, quite Blondie-esque, with

danceable new wave sensibility. After an arty noise-bending introduction, the five-piece band rips through riffs high-speed tracks charged with percolating rhythms that induce not mere bobbing but genuine dancing—all-out attitudinal hip-swinging, hair-shaking, shoulder-rolling, and hand-gesturing dancing. Like Blondie, there are variations on the theme, especially in *Virgin Talk*'s latter half, shifts in tempo and subtle experimentation in the songwriting and production. (The most the record stray off-template is "Homecoming," a lovely piano-based, vocal-drenched number that borrows heavily from girl-group sounds.) Despite the clear homage to Blondie, vocalist/guitarist/main songwriter Jasmine White-Gluz doesn't even try to mimic Debbie Harry's womanly minx pipes, instead ably using her earthier, softer, girlier voice, more of an ingénue to Harry's Venus, with Howar. Bilerman of Arcade Fire/Wolf Parade production fame pushing it further into the mix. —MARY CHRISTA O'KEEFE / marychrista@vueweekly.com

The Clash, *Live at Shea Stadium* (Sony BMG) The liner notes for this live recording say that this was the last concert that Clash played, which is only true if you ignore the fact that Joe Strummer led another version of the group onward for another album (which I'm happy to do). In any case,

this is a fine closing chapter to the real Clash, capturing a fiery stadium show where the group was still in complete tandem musically, if not personally. There were more interesting shows earlier in the band's career, but this was still an important one in its history. —EDEN MUNRO / eden@vueweekly.com

Department of Eagles, *In Ear Park* (4AD) For what's lyrically a break-up album, *In Ear Park* sure is one of the most lazily catchy records of the last year. Drifting

somewhere between '70s piano pop and Grizzly Bear's lo-fi folk atmospheric in terms of both sound and mood

Department of Eagles—the sort-of side project of Bear Nathan Drosser—synthesize the two elements with a lot of aplomb. Tracks like "No One Does It," which has made the internet rounds and tucked-away gems like "Teenager" and "Carned to Dust" are longling-thought-strangely-uplifting words with a shuffling, easy grace, and the interplay between makes for a very satisfying listen—which is good, because there's a very good chance they'll get stuck in your head. —DAVID BERRY / david@vueweekly.com

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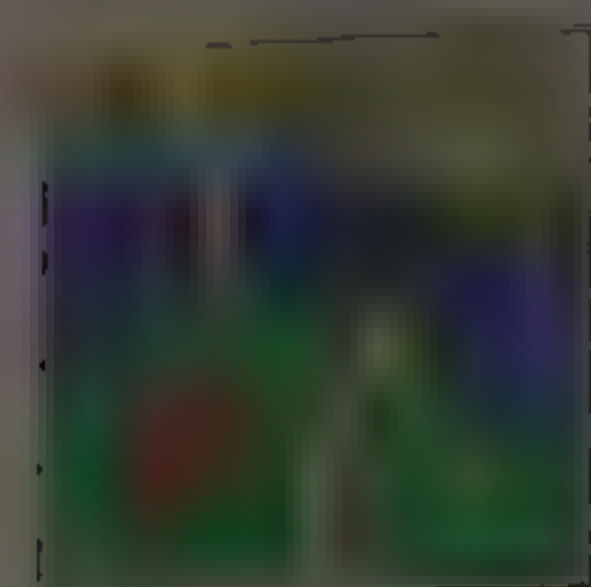
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Land of Talk, Some Are Lakes (Secret City) Land of Talk pretty much live and die by lead singer Elizabeth



Powell. Ignoring the fact that indie bands with girls tend to get a wide berth—thanks to a weird mixture of feminist solidarity and adolescence crushes, but that's another topic for another day—the band's fuzzy pop-rock isn't really all that sharp or unique; Powell's behind-glass vocals, though, would be enough to carry just about anything, some dizzying combination of vulnerable, inviting, hazy and soul-crushing. The band knows what pays the bills, though, and lets Powell take the lead throughout, from her soaring over the shuffle of "The Man Who Breaks Things" to her precious-pop French on album closer "Troubled." Powell might be better off with a more interesting band behind her, but that doesn't mean she can't make it work. —DAVID BRISTOL / david@vancouverweekly.com

The Organ, Thieves (Mint) This EP is not the beginning of the Organ's music career but rather a late goodbye; the band broke up nearly two years ago



but regrouped to record songs originally intended for the follow-up to their one and only studio record, and it's a shame the band is no more Katie Sketch's vocals, along with a sparse-sounding organ and guitar, instantly mould into the mood of each track—abilities most noticeable in "Oh What a Feeling," a sonic expedition that goes from being high-spirited to sober and back again. This one track actually sums up the rest of the EP as flittering nostalgia is squashed by a solemn finality that's just too hauntingly beautiful to be quickly forgotten. —KRISTINA DE GUZMAN / kristina@vancouverweekly.com

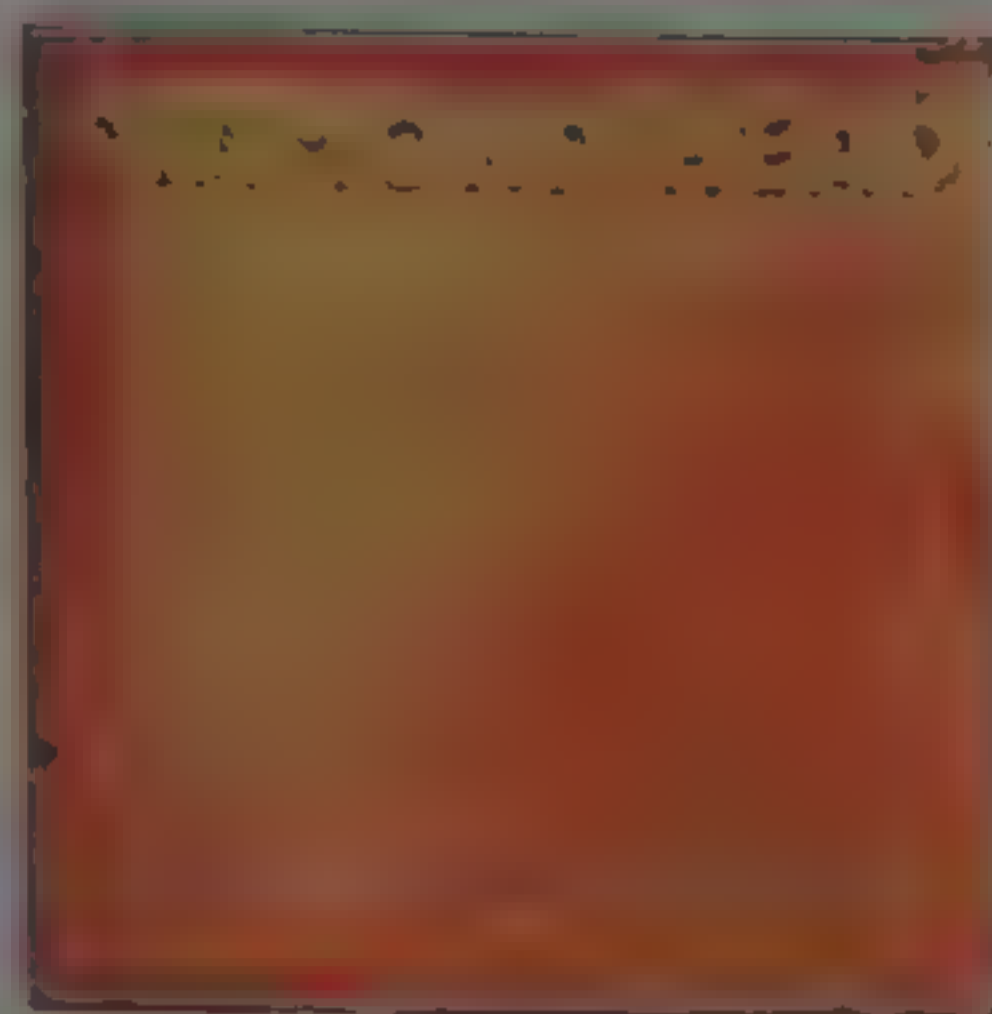
TV On The Radio, Dear Science (Interscope/4AD) The idea of the album has lost traction in this decade.



Fortunately, there are still bands like TV on the Radio that remember what it was like to listen to an album front to back and feel a sense of completion afterwards. This album eschews the group's recent post-rock forays and appeals to the late-'00's instinct for danceability, but in a way that is not straightforward or clichéd. The reliance on clever drum programming (courtesy of Dave Sitek) and brilliantly designed interplay between instruments makes the experience as immersive and organic as possible. The two-headed songwriting monster of Adebimpe and Malone works like Lennon-McCartney if they were friendly. *Dear Science* is a statement album, claiming the band's due importance on the music landscape, especially in the mainstream. —ROBERT PETERSON / robert@vancouverweekly.com

MUSIC | OLD SOUNDS

Diamond Head, Lightning to the Nations (Independent) Originally released: 1980 Seven songs, totalling less than 42 minutes. That's all it took for Diamond Head to grasp onto the minds of kids across the globe—or at least the ones who were paying attention to the new wave of British heavy metal. Out of all those kids, it's probably James Hetfield and Lars Ulrich who have become the most famous. Those two have also done more than anyone else for keeping Diamond Head alive.



recording cover versions of four of the songs from this record with Metallica

But we're talking about the original songs here, as they were recorded by Diamond Head as the '70s came to a close. The band released the album independently in 1980, with hopes that a record label would pick the completed recordings up and set the group on its way to success. It didn't turn out quite that way, but that doesn't much matter anymore. What does matter is the music contained within the grooves of this riff-containment beast.

The NWOBHM is littered with bands who worshipped at the altar of the riff, but not all of them were able to turn out the kind of musical ideas that came together in songs that were much to listen to. But Diamond Head, in addition to tapping into a well of ridiculous-

ly memorable riffs, was also able to tie them all together into songs that carried forward on a wave of momentum.

Of course, there are missteps here and there: a song like the nine-and-a-half-minute "Sucking My Love" is constructed out of some heavy duty riffs, but it goes on for way longer than it should considering the Spinal Tap-ish lyrics that drag the tune into the realm of silliness, and "Sweet & Innocent" comes off as a bar-band anthem, too light to have much impact beyond its running time.

But when the band is on and the songwriting is tight, there's no better sound in this world, from the prototypical NWOBHM-sound of spinning notes on the title track and "It's Electric" to the all-out thrashing of "The Prince" and "Helpless."

The centerpiece to the album is the record's strongest point, though: the epic "Am I Evil?" It's here that Diamond Head asserts itself as a band with a sense of progression, conjuring up a wicked tale that travels through the darkest of nights both lyrically—"As I watched my Mother die, I lost my head / Revenge now I sought, to break with my bread"—and musically, in the

band's slow but steady change of sound from pure and simple heavy metal to a more complex sound. Metallica's quiet homage to Diamond Head appearing on the cover of the band's debut, *Kill 'em All*, but listening to the original it's clear that the music's nuances were already there before Metallica got a hold of the song. ▽

HAIKU | QUICK SPINS

THE RASMUS
BLACK ROSES
PLAYBOY

Sweden is known for IKEA, meatballs, the Chef And really fine cheese!

WAYNE BRADY
A LONG TIME COMING
CONCORD

Wayne sure can sing it!
But this eyeroller makes me
Want to choke a bitch

DEMI LOVATO
DON'T FORGET
HOLLYWOOD

Just what we needed
Another pre-pubescent
Mewling pop zygote

KRISTA MUNN
ACCIDENTAL HARVARD
ISOLA

Endearingly coy
Stereolab minus synths
Plus 10 pounds of charm

SEMI PRECIOUS WEAPONS
WE LOVE YOU
RAZOR & TIE

Dropping more C-Bombs
Than syphilitic white trash
At Maury taping

JOSEPH ARTHUR & THE LOWLY
ASTRONAUTS
TEMPORARY PEOPLE
IRVING

Beautiful people
Making beautiful music
What's not to like here?

PANTS & TIE
YOU HAD ME THE WAY WE WAX EP
CAI

Edmo ex-pat champs!
Move, hire Edmontonians
Make Toronto proud

SARAH MACLACHLAN
CLOSER: THE BEST OF SARAH
MACLACHLAN
NETWORK

National treasure
Is she MILF material?
Jury is still out

NELLY
BRASS KNUCKLES
UNIVERSAL

It's classic Nelly
Some tight yet familiar jams
At least his face healed

DV8

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Off the cuff

MARIA KOTOVYCH / maria@vucweekly.com

The Canadian election is coming up soon. What does a Canadian musician think about Stephen Harper's recent \$45 million cuts to arts and culture funding? Toronto-based jazz trumpeter and composer Lina Allemano expresses concern and fear about what could happen without access to grants for projects.

"Our work pays very little, if anything," she says. "So to go on a tour, to make a record, even to just have the time to practice and write music, it would be almost impossible, I think, without the funding."

PREVIEW

SAT, OCT 11 (9 PM)
LINA ALLEMANO FOUR
YARDBIRD SUITE, \$14-\$18

While Allemano loves being Canadian and living in this country, she also recognizes that her own situation could change.

"I would totally consider moving to Europe, if it comes to that," she explains. "If there's no more access to be able to do my projects, then I'll just have to go somewhere where we're appreciated or where we're supported more."

Musically, the members of the **Lina Allemano Four** are no strangers to risk-taking and experimentation, at least according to those who have

described the group's music in the past. For Allemano, this concept of risk-taking reflects the band's tendency to leave much of the music to the moment.

Though this approach has proven successful, Allemano admits laughingly that the group has had moments where a particular improvisation didn't work out the way the musicians had hoped. Fortunately, when the foursome chats with someone from the audience after the concert, that person usually brings the

alleviates concerns that the improvisation didn't work well. "Nobody knows what else is happening inside your head. You might be going, 'Oh, darn it, I made a mistake!' But the audience might not perceive it that way."

WHILE ALLEMANO IS FINE with using the terms "spontaneous" and "improvisational" to describe her music, she recalls what a friend said to her after she once described the group's music as "experimental" in a concert promotion.

"The experiment is over; people have been playing like this since 1950!" Allemano says, quoting her

friend. "You're not the first ones to do this, you know!"

Whether or not it's experimental the group's most recent CD, *Gridjam* portrays a free and spontaneous style the musicians recorded it like a live concert (minus an audience) and without any editing. For them, it was just about being in the moment.

"[It] wouldn't work if we weren't just performing," Allemano says. ▀



ZODIAC FREE WILL ASTROLOGY

ARIES (MAR 21 - APR 19)

Writing in the *New York Times*, Paul Krugman waxed snide as he described the mindset of the US Congress. It "has always had a soft spot for 'experts' who tell members what they want to hear," he wrote. It's very important, Aries, that in the coming week you avoid that kind of behaviour. In fact, I recommend that you seek out people who have a track record for intelligent objectivity, and ask them to tell you what you might not want to hear. At the very least, solicit insights from thoughtful types who aren't inhibited about giving you their perspectives on what you're doing. It's Feedback Season.

TAURUS (APR 20 - MAY 20)

"Dear Rob Breznsky: I am Chandra Gupti, born May 16, 1979 in New Delhi. Right now I am not well-settled due to searing problems and swampy hurt. Day by day my position goes down lower and darker, with no lantern or rope ladder. So please tell me how long this foolish suffering period will further corrode my hope. Give me at least a thousand answers that will heal every test and trial as soon as possible. I will lie in bed until you reply. Thank you. —Unraveled Taurus." Dear Unraveled Taurus: I love you with all my heart and soul and mind. I have adored you since the beginning of time and will worship your gorgeous genius until eternity changes into infinity. Dear All the Other Tauruses in the World: Everything I just told Unraveled Taurus I

now say to you as well. (PS A divine tinkerer will offer you a lantern and rope ladder within 10 days. Hold on.)

GEMINI (MAY 21 - JUN 20)

Maybe you have never been able to fly before today, and maybe you won't be able to fly when November arrives, but I bet you can fly now. Due to the benevolent cosmic agitation that has been lightening your mood, you can probably, if you choose, soar over logjams, dance above dark clouds and do loop-de-loops in your dreams. Am I merely speaking metaphorically? Yes and no. Is a spiritual orgasm "metaphorical?"

CANCER (JUN 21 - JUL 22)

One of the most famous pop culture icons in Indonesia died last July. Mak Erot, who was over 100 years old, was renowned for her skill in helping men develop bigger penises. The official story was that she used nothing more than prayers and herbs, but there are hints that she also had supernatural powers. She's your patron saint this week, Cancerian, even if you're a woman. I am calling on her inspiration, and I hope you will too, to help you lengthen and strengthen your inner, metaphorical phallus, by which I mean your will to accomplish your dreams.

LEO (JUL 23 - AUG 22)

Popular conceptions of Jesus depict him as bearded and long-haired. Not so, declares fundamentalist Pastor Jack Hyles on his website. He says Christ was clean-shaven and had a pixie-cut hairstyle parted in the middle and curled up at the ends. After studying Hyles' arguments, however, I believe his evidence is flimsy—just as I find no merit in his

implication that Jesus was a stuffy, prudish right-winger who loved rich white men best and taught that we should eliminate people we disagree with. So I'm sticking with my image of Jesus as a peaceful yet rebellious hippie who didn't own property, hung out with social outcasts, was strongly anti-authoritarian and loved everyone, even his enemies. I bring this to your attention, Leo, in the hope that you'll be inspired by my example. It's time to revisit one of your best teacher's essential messages, and rededicate yourself to those beautiful truths.

VIRGO (AUG 23 - SEP 22)

With the help of a Norwegian space facility, the Frito-Lay company has used radar to beam a commercial for its Doritos tortilla chips to 47 Ursae Majoris, a star 42 light years away. Astronomers believe that habitable planets circle the star, so any creatures living there will eventually get an invitation to enjoy the crunchy corn goodness that so many earthlings have sampled. I'm making this vignette your metaphor of the week, Virgo. May it inspire you to formulate an "advertisement" for yourself and your specialties that will spread far and wide, reaching a new audience and activating your future potentials.

LIBRA (SEP 23 - OCT 22)

Please spend some time in the coming week meditating on the epic tale of your life journey. Why? Because it would be an excellent time for you to begin writing your autobiography. Don't tell me you're afraid that such a project would be presumptuous. The way I see it, the planets are aligned in such a way as to suggest that you now have extra insight about the

big picture of your destiny. So I hope you will at least create an outline of the story you will eventually put down in words, complete with predictions of what will be unfolding for you five years from today, and 10 years, and 15 years.

SCORPIO (OCT 23 - NOV 21)

The bad news is that you are, metaphorically speaking, in jail. The good news is that a recent visitor sneaked you the key to the locked door of your cell. The weird news: you have not yet realized that you have the means to escape, since your visitor did not actually tell you that the key is hidden inside a certain thing he or she left behind. The great news is that I'm here to inform you about the situation. Once you locate the key, Scorpio, slip your hand between the iron bars so you can fit the key into the keyhole from the front. It won't work from behind.

SAGITTARIUS (NOV 22 - DEC 21)

A certain connection you've been wishing for and fantasizing about will soon become available—if, that is, you shed your expectations about how it will come about, and if you shed your ideas about what will happen after the two of you get together, and if you shed all hope of controlling that person's feelings about you. In other words, Sagittarius, you can finally have the alliance you want, but only if you no longer want it in the way you've wanted it.

CAPRICORN (DEC 22 - JAN 19)

For the next week, Capricorn, be an expanded and intensified version of yourself. In other words, do what's most unique about you, but do it even more and better and clearer than you normally do. If, for exam-

ple, your specialty is being an emotionally intelligent organizer who artfully creates order, do that with even more flair than usual. If you have an exceptional knack for building structures that bring out the best in people, go crazy with that skill. It's a perfect moment for you to be bigger than life. Why? Because you have more power than usual to change the world around you.

AQUARIUS (JAN 20 - FEB 18)

The most important advice you need to hear right now comes from musician Brian Eno, as quoted in *Ode* magazine: "I want to encourage you to sing ... I believe singing is the key to a long life, a good figure, a stable temperament, greater intelligence, new friends, increased self-confidence, heightened sexual attractiveness, and a sense of humour." You should note, however, that Eno's prescription does not include performing for other people. He believes it's crucial that you sing for your own pleasure, and not be concerned about what others' reactions might be. You need "the freedom to get it wrong." That's a perfect guideline for you to observe in everything you do this week.

PISCES (FEB 19 - MAR 20)

In her poem "Pure," Kate Knapp Johnson speaks of "those who made me real to myself." I invite you, Pisces, to take an inventory of the people in your life who've made you real to yourself. That would be excellent homework for you to do during the phase of intensified intimacy you're now in—a time when your allies are making even you even more real to yourself than you've ever been, as well as a time when you will be returning the favour to them. ▀

EVENTS
WEEKLY

FOR YOUR FREE LISTINGS TO 780.426.2889
OR E-MAIL GLENYS AT
LISTINGS@VUEWEEKLY.COM
DEADLINE 16 FRIDAY AT 3 PM

CLUBS/LECTURES

AROMATHERAPY FOR EVERYONE Whitemud Crossing Library, 4211—106 Street (496-8357) • Aromatherapist Laurie Niles will talk about the benefits of essential oils for body and mind, and the science behind how they work. Sat Oct 11 (3 pm); Free; Drop in.

AWA 12-STEP SUPPORT GROUP Braeside Presbyterian Church basement, N. door, 6 Bernard Dr, Strang St. St. Winston Churchill Ave, St. Albert • For adult children of alcoholic and dysfunctional families • Meet every Mon including holidays (7:30pm)

BUDDHISM LECTURE SERIES: A PHILOSOPHY FOR LIVING SGI culture center, 10711, 107 Ave, 2nd floor • Oct 16 (1-2pm) • FREE and open to all • Contact: sgiedmonton@hotmail.com

CANADIAN NATIVE FRIENDSHIP CENTRE 11205-101 St (780-479-1999) • Basketball, Mon (5-7pm) • Healing Circle, Mon (6-8pm) • Boxing, Mon/Thu (7-9pm), Tue (5-7pm) • Volleyball, Tue (6-8pm) • Sewing Circle, Tue (6-11pm) • Beadwork Class, Wed (6-8pm) • C.N.F.C. Pow-wow, Wed (6-9pm) • Hip-Hop Class, every Thu (5-7pm) • Cree Class, Thu (6-8pm) • Elders and Residency, Fri (all day) • Safe Using and Harm Reduction, last Fri every month (11am-12pm) • Tobacco Reduction, every Fri (1-2pm) • Drop-in Night, Fri (8-8pm)

CARDIO-CORE-YOGA All ages and levels are invited to try a new rejuvenating & relaxing exercise program starting Oct 11 in Rosedale near Telus field. Classes: Mon-Thu 6:30-7:30am & 12:00-12:30pm. • Sign up: cwell.2008@gmail.com. Info: (780-909-9355)

CHES Edmonton Chess Club and Society of Alberta Chess Knights (780-474-2318) • Learn to play chess, opportunities for all ages including classes, school programs and tournaments • E. rovingchessnuts@shaw.ca

CLUB DU SOLEIL SINGLES DANCE • Italian-Canadian Seniors Association, 9111-110 Ave • Sat Oct 11 • Free Folklor Lessons (8-9pm) • Regular Dance (9pm-1am) • Members \$8, Guests \$13 • Info call (780-988-4144); or visit www.clubdusoleil.com

DESIGN IN A COLD CLIMATE LECTURE SERIES Grant MacEwan College, 5th Street Building, Room 5-142; www.mademedmonton.org (780.668.3482) • Mikko Heikkinen, Arkkitechuuritoimisto Heikkinen-Komonen Oy, Helsinki • \$5 M.A.D.E. member / \$10 non-members

DIL GABOR MATE ON ADDICTION Bernard Snell Hall in the University of Alberta Hospital • Free public lecture featuring Dr. Gabor Mate, bestselling author and addictions expert from Vancouver • Oct 14 (4-5pm)

EDMONTON ESPERANTO SOCIETY Strathcona Library, 8331-104st • First monthly meeting: Thu Oct 9 (7:30pm)

EDMONTON NATURE CLUB MONTHLY MEETING Royal Alberta Museum (780-430-7134) • Topic: Alberta's Aspen Parkland a transitional zone located between the warmer and drier prairie environment and the wetter and cooler boreal forest. Speaker: Ron Borge - currently Alberta's Director of Wildlife Management • Admission by Donation • Oct 17 (7pm)

WELCOME TO THE REEL WORLD Civil Engineering Building (CEB) 325; www.week.ualberta.ca • Global issues film and speaker series • **WE FEEL THE WORLD:** Close to a billion of the nearly seven billion people on Earth are starving today. But the food we are currently producing could feed 12 billion people. This is a film about food and globalization, fishermen and farmers, the flow of goods and cash flow — a film about scarcity amid plenty • Oct 15 (5pm)

FREE YOGA Lululemon Athletica, Kingsway security entrance 2 (780-471-1200) • All levels welcome, new styles each week, mats provided • Every Sun (6-7pm)

FREE INTRODUCTORY TEACHINGS ON MEDITATION AND BUDDHISM 10502 - 70 Ave (780-633-6157) www.karmatashiling.ca • Ani Kunsang of Karma Tashi Ling Society • Oct 16 - Nov 20 (8-9pm)

IMAGES ALBERTA CAMERA CLUB Pleasantview Community Hall, 10860-57 Ave (780-469-9776/780-452-6224/780-982-6561) • Featuring presentations, speakers, workshops, outings, and competitions. All levels of photographers welcome • Meet the 2nd and 4th Thu each month, Sept-May (8pm); www.imagesab.com

JITTERBUG SWING DANCE McKernan Hall, 11341-78 Ave (780-604-7572) • Come to the Sugar Foot Stomp and dance swing, jive, charleston, and lindy hop all night long • Every Sat. night, Beginner lesson at 8pm, dance from 9pm-12am; info at dances@sugarswing.com

LET'S TALK: A CONFLICT RESOLUTION WORKSHOP Confederation Leisure Centre; Grand Trunk Leisure Centre; Jasper Place Leisure Centre (ANNEX); Londonderry Leisure Centre; Mill Woods Leisure Centre; O'Leary Leisure Centre; Stanley Milner Library; Castle Downs Library; Strathcona Library • Thu Oct 16 (6:30-8:30pm) • Pre-registration required (780.423.0896 ext 202)

MEDITATION • Gaden Samten Ling Tibetan Buddhist Meditation Society, 11403-101 St (780-479-0014) www.gadensamtenling.org; Kushok Lobsang Dharmachoe, Beginner Tue (7pm); intermediate Wed (7pm); advanced Sun (11am-1pm) • **Brahma Kumaris World Spiritual Organization**, 208, 10132-105 St (780-425-1050) www.bkwsu.org; Raja Yoga Meditation • **Meditation and Buddhist practices** 10502-70 Ave, www.karmatashiling.ca (780-633-6157) with Tibetan tradition Lama Ani Kunsang. Beginners welcome, instruction available; free: Wed (7pm)

SOCIAL JUSTICE MOVIE FILM NIGHT Ukrainian Centre 11018-97 St • **WHAT I'VE LEARNED ABOUT U.S.**

FOREIGN POLICY by Franck Dorret: CIA Covert Operations and U.S. Interventions Since World War II. What you didn't learn in school and don't hear on the mainstream media • Oct 17 (7:30pm)

TOASTMASTERS CLUBS • Chamber Toastmasters Club: Chamber of Commerce, 600, 9990 Jasper Ave (780-459-5206); Thu (6pm) • **MacEwan:** Grant MacEwan College, Rm 5-238, 10700-104 Ave (780-633-3921); Fri (noon-1pm) • **N'Orators Toastmasters Club:** Londonderry Public Library www.norators.com; Wed (7-8:45pm) • **Horwood Toastmasters Club:** Kingsway Legion, 10425 Kingsway Avenue, (780-456-2934) www.norwoodtoastmasters.org; Thu (8-10pm) • **Power Speakers:** Grant MacEwan Centre for the Arts, Rm 437, 10045-156 St (780-459-0642); Wed (7-9pm) • **Pursuers:** East Western Cedar Park Inn, 5116 Gateway Boulevard (780-457-0808); Wed (7-9pm) • **Chanticleer:** Kingsway Rm, Millard Health Building, 131 Airport Rd (780-498-4508/474-1138) Thu (7-8:30am)

TUESDAY TREATS Free invitation every Tuesday evening from 7 - 9pm Middle aged models (men and women) of all shapes and sizes are requested to help demonstrate beauty product benefits; beautifully-ou2008@gmail.com; (780-909-9355)

VOICES OF THE PAST Provincial Archives of Alberta, 9555 Royal Rd (780-427-1730) • An annual event where members of the public read or provide readings inspired by archival holdings • Thu, Oct 9 • Free

WOMEN IN BLACK In front of the Old Strathcona Farmers' Market • Silent vigil the 1st and 3rd Sat (10-11am) every month, stand in silence for a world without violence

WHY WE ARE OBESE - GAIRDNER PUBLIC LECTURE Bernard Snell Hall in the Walter Mackenzie Health Sciences Centre (University of Alberta Hospital east entrance on 112 Street between 85 and 86 Avenue) • Dr Jeffrey Friedman will address the complex issues that are contributing to this growing epidemic • Oct 19 (7-8pm)

QUEER LISTINGS

AFFIRM SUNNYBROOK-RED DEER Sunnybrook United Church, Red Deer (403-347-6073) • Affirm welcome LGBTQ people and their friends, family, and allies meet the 2nd Tue (7pm) every month

BOOTS BAR AND LOUNGE 10242 106 St. www.boots-bar.ca (780-423-5014) • 2nd Thursday: Illusions Social Club • 3rd Wednesday: Edmonton O Society • 2nd Tuesday: Edmonton Rainbow Business Association • Every Friday: Philosophy Cafe • Friday and Saturday DJ SexXXy Sean 10-3 • Long Weekend Sundays feature the Stardust Lounge with Miss Bianca and Vanity Fair

BUDDY'S NITE CLUB 11725B Jasper Ave 780-488-7736) • Open nightly 9pm-3am, Fri 8pm-3pm • Sun: Rotating drag shows with Mz Bianca and Mz Vanity Fair in the Stardust Lounge and GoDiva and Donatella NE1 in The GoDonna Show, DJ WestCoastBabyDaddy • Mon: Amateur strip contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy • Tue: Free pool and toumey, DJ Arrowchaser • Wed: Hump day with DJ Sexy Sean • Thu: Wet underwear contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy • Fri: We made 'em famous! DJ Eddy Toonflash, come early to avoid lineup, no cover before 10pm • Sat: Undie night for men only, free pool and toumey, DJ Arrowchaser

EDMONTON PRIME TIMERS (EPT) Unitarian Church of Edmonton, 10804-119 St • A group of older gay men and their admirers who have common social interests meet the 2nd Sun (2:30pm) of most months for a social period, a short meeting and a guest speaker, discussion panel or a potluck supper. Special interest groups meet for other social activities throughout the month. email edmontontpr@yahoo.ca; www.primetimerswww.org/edmonton

GLBT SPORTS AND RECREATION www.teamedmonton.ca • Women's Drop-In Recreational Badminton; Oliver School Gym, 10227-118 St (780-465-3620); Wed (6-7:30pm) • Bootcamp; St. Alphonsus, 11624-81 St; Mon (7-8pm); bootcamp@teamedmonton.ca • Bowling; Gateway Lanes, 100 3414 Gateway Blvd; Sat (5-7pm); bowling@teamedmonton.ca • Running; Sun, Tue, Thu; running@teamedmonton.ca • Swimming; NAIT pool, 11762-106 St. Tue (8-9pm), Thu (7:30-9:30pm); swimming@teamedmonton.ca • Volleyball; 101 Amiskwac Academy, Municipal Airport Terminal just off Kingsway; Wed recreational (8-10pm); recvolleyball@teamedmonton.ca; Thu Intermediate; volleyball@teamedmonton.ca • YOGA (Hatha); Free Lion's Breath Yoga, every Sun (2-3:30pm); yoga@teamedmonton.ca

ILLUSIONS SOCIAL CLUB Boats, 10242-106 St (780-387-3343) • Crossdressers, transsexuals, friends and supporters meet 2nd Thu each month http://groups.yahoo.com/group/edmonton_illusions/

INSIDE/OUT U of A Campus • Campus-based organization for lesbian, gay, bisexual, trans-identified and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff • 3rd Thu every month (fall/winter terms). Speakers Series. Contact Kris (kwell@ualberta.ca)

LIVING POSITIVE 404, 10408-124 St. www.edmliving-positive.ca (1-877-875-3448/780-488-3766) • Providing confidential peer support to people living with HIV • Tue (7-9pm); Support group • Daily drop-in, peer counselling

THE LOVE WEEKEND Several locations around Edmonton • A three day gay party series • Fri Oct 10 Afterwork party at Fluid followed by a party at Play Nightclub featuring Ragging Stallion star Jake Deckard and sex therapist Dr Brian Parker • Sat Oct 11 Beer Bash at Boots followed by The Red Party at Play featuring Capital City Burlesque dancers • Sun Oct 12 Pure Love at Play • After-parties every night all Y Afterhours and Down Under • ticket info www.playnightclub.ca

MADELINE SANJAM FOUNDATION Faculté St. Jean, Rm 3-18 (780-490-7332) • Program for HIV/AIDS prevention, treatment and harm reduction in French, English and other African languages • 3rd and 4th Sat (9am-5pm) every month • Free (member/\$10 (membership)) • Pre-register

MAKING WAVES SWIMMING CLUB www.geocities.com/makingwaves_edm • Recreational and competitive swimming with coaching, beginners encouraged to participate. Socializing after practices • Every Tue, Thu

PFLAG Pride Centre, 9540-111 Ave • A support group for parents and friends of lesbian, gay, bisexual, transgender and queer people • Meet the 1st Wed each month September-June (7-9pm); T. Ruby 780-436-1998 (after 6pm); edmontonsab@pflagcanada.ca

PLAY NIGHTCLUB 10220-103 St. www.playnightclub.ca • Open Thu, Fri, Sat • The first bar for the queer community to open in a decade with DJs Alexx Brown and Eddie Toonflash

PRIDE CENTRE OF EDMONTON 9540-111 Ave, www.pridecentreofedmonton.org (780-488-3234) • Open Tue-Fri 1-10pm, Sat 2-6:30pm • LGBT Seniors Drop-in. Meet every Tue/Thu (2-4pm) • CA: Meet every Thu (7pm) • Suit Up and Show Up: AA big book study group meet every Sat (noon) • Youth Understanding Youth: Youth up to 25 years, support and social group meet every Sat (7-9pm); yuy@shaw.ca • Womonspace: Board meeting 1st Sun each month (10:30am-12:30pm) • Trans Education/Support Group: Meet the 1st and 3rd Sun (2-4pm) of each month; www.albertatrans.org • Men Talking with Pride: Meet every Sun (7pm); facilitator: Rob Wells robwells780@hotmail.com • HIV Support Group: Meet the 2nd Mon of each month (7pm) • Transgender, Transsexual, Intersex and Questioning (TTIQ) Alliance: Support meeting the 2nd Tue each month (7:30pm) • Transgender, Transsexual, Intersex and Questioning, Education, advocacy and support for men, women and youth; PFLAG Edmonton: Meet the 1st Wed each month (7pm) • Free short-term, solution-focused drop-in counselling; every Wed (7-10pm) • YouthSpace: drop-in for LGBTQ for youth up to 25; Tue-Sat (3-7pm)

PRISM BAR 10624 - 101 Street (780-990-0039) • Oyle to Diva Kick-Off Party, Come meet the dykes as they select their drag mentors in preparation for the most amazing transformation; Oct 11 • Drag King Contest; Oct 17

ROBERTSON-WESLEY UNITED CHURCH 10209-123 St (780-482-1587) www.rwuc.org • Soul QUITting: an LGBT-focused alternative worship • 3rd Sun every month (7pm), worship Sun (10:30am); people of all sexual orientations welcome. A LGBT monthly book club and a bi-monthly film night. Call for more info or email jravern-scroft@rwuc.org

ST. PAUL'S UNITED CHURCH 11526-76 Ave (780-436-1555) • People of all sexual orientations are welcome • Every Sun (10am worship)

WOMONSPACE www.womonspace.ca, womonspace@gmail.com (780-482-1794) • A Non-profit lesbian social organization for Edmonton and surrounding area. Organized monthly activities from dances, games nites, golf tournament, etc. Monthly newsletter and reduced rates included with membership. Confidentiality assured.

WOODY'S 11723 Jasper Ave (780-488-6557) • Open Daily (noon) • Sat-Tue Karaoke with Tizzy and Patrick • Sat-Sun Pool Tournaments

SPECIAL EVENTS

CANTILON CHOIRS DESSERT AUCTION (11th ANNUAL) Winspear Centre for Music, Lobby, 9720-102 Ave • Thu Oct 16 (6 pm) • \$15 • Tickets available at the Cantilon Office (780-732-1262)

CORN MAZE 26101, SH 627, Spruce Grove, www.edmontoncornmaze.ca (780-288-0208) • Rexall Edmonton Indy themed maze • Until Oct 18 • \$9 (12 and up)/\$7 (5-11)/free for kids under 5

CREATIVE EXPRESSIONS Mirama Dining and Lounge 9431-Jasper Ave (780-944-4687) • fifth annual fundraising event for Action for Healthy Communities Society of Edmonton (AHC) • \$35 each or table of 10 for \$300 • (6pm-12am)

EDMONTON GHOST TOURS Walderdale Playhouse at 10322-83rd Ave, www.edmontonghosttours.com (780-289-2005) • A Ghostly Walk through Old Strathcona • Oct 13-30 Mon-Thu nights ONLY (7pm) • \$5 / person

A GREEN AFFAIR Prism Bar & Grill (780-990-0038) • Silent Auction Sneak Preview 6pm to 7pm Bidding begins 7pm; Special Presentation 7:15pm; Show Time at 9pm; Hosted by Toni Lester; Co-hosted by Missy Fu Fu; Live Entertainment: Singers Dale Ladouceur, Andrea, and much, much more • Doors 6pm • \$5 donation • All Proceeds to The Emily Morgan Foundation

GINNESS RECORD: STAND UP AGAINST POVERTY 2008 Main quad, University of Alberta • Make Poverty History/one of the largest campus and student organized events of the year • Oct 17 (11-2pm)

JOB & EDUCATION FAIR Shaw Convention Centre 9797 Jasper Ave; www.nasinsstitute.com • This will be a unique opportunity to access 100 top employers and educational institutions • Oct 15

HOPSCOTCH: A FESTIVAL OF FINE WHISKY AND BEER www.winspearcentre.com • Fundraising festival features fine food, door prizes, and of course, music. This year, the event is geared specifically toward raising funds for the purchase of a new Steinway Piano for the Winspear Centre • \$60 • Fri Oct 10

LONGHORNS & LASSOS Northgate Centre Upper Level, 9495-137 Avenue (780-478-6521 ext 224) • The Unity Centre of North East Edmonton 14th Annual Silent Auction and Dinner; Brett Kissel will entertain with host Bruce Bowie and special guest hosts Donovan Workun & Graham Neil of the Atomic Improv • Oct 19 (5:30pm-10:30pm) • \$50

NORTH OF NOWHERE EXPO Various venues including ArtsHub, Happy Harbor Comics, Naked Cyber Cafe and more TBA. www.edmontonnallipress.org • A multidisciplinary festival of independent media & underground art. Films, visual art, skillshares & more. Feature exhibitions by Anna Banana and Lida Sherafatmand; featuring the Beehive Collective and educational documentaries; our 2nd Annual Pinwheels for Peace, plus a 10th Anniversary Retrospective of ESPA's first decade of reliable-raising (hosted by ArtsHub), featuring a remarkable exhibition of the best small press, zines, mail art, art-stamps, political prints and underground art from our permanent collection • Oct 17-31

SYNCRUDE'S FASHION WITH COMPASSION Shaw Convention Centre 9797 Jasper Ave; www.compassion-house.org (780-478-6996) • Don't miss this annual spectacular event with fashion shows at both the luncheon and gala dinner. Fashions will be featured by Escada, Derks Menswear, En Privado, Night Owl Imports, Alligator Pie and Women with Vision • Oct 15

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Mickey and Mickey

LGBT

QUEERMONTON

TAMARA GORZALKA
tam@vueweekly.com

I've never been interested in travelling. I'm told this makes me an anomaly—apparently I'm supposed to dream about going around the world like other people do. While my Dad circled the globe and friends regaled me with adventures in foreign lands, there was only one place I wanted to return to. The same place I went to when I was six years old, the one I excitedly went back to twice in my teens. That place is Disneyland.

I don't remember when I first heard about Gay Days, an annual event that sees thousands of homos descend upon the Magic Kingdom, but I do know that from the moment I heard about the event it became something that I had to see for myself. The Anaheim Gay Days event started in 1998 as a one-day gathering after a private gay and lesbian party that had been happening annually at the park was cancelled. The first event attracted 2500 people, and Gay Days has now expanded to a full week-end attended by some 30 000 visitors.

Borrowing the idea from Gay Day at Florida's Disneyworld, participants simply wear red to announce their presence to one another and other visitors at the park. I don't have a lot of things that go on my list of "dreams," but checking it out was one.

This past weekend, I finally got to experience my dream. There's a reason Disneyland's slogan is "Where dreams come true." Mine did—even if a crapload of homos partying it up in the park was probably not what Walt had in mind.

We started our adventure Thursday night at the Anaheim House of Blues in Downtown Disney, checking out Montréal band Stars. They aren't exactly a gay group, but any band that sells merch with the slogan "Stars are for fags" wins a lot of points in my book. The show was beyond fantastic, made better by singer Torquil Campbell's rants in between songs about the American election. I won't soon forget him labelling Sarah Palin as "Kathy Lee Gifford with a lobotomy" or his Disney themed "erotic fairytale" that included Palin and a Goofy inflatable going places no beloved children's character should ever end up.

Gay Days officially started the next morning. Packs of people in red were already gathering in the square between the Disneyland and California Adventure theme parks. First it was just a few folks in red here and there. Slowly, more and more arrived. As I pushed through the crowds, at least half the people in the park were wearing red. I was lost in a sea of queers.

The event had a surprisingly packed itinerary. Gatherings were happening almost every hour through the weekend, with lunches and scavenger hunts inside the park and dances and mini-film festivals outside of it. There was something for everyone, like a gathering of bears in Bear Country and a singles cruise on the Mark Twain Riverboat. There were also some events specifically for youth, sponsored by the Trevor Project, a suicide prevention hotline for queer and questioning teens.

THE POLITICALLY CHARGED climate in



America added an interesting dimension to the celebrations. The Gay Days information centre, besides giving away awesome goodie bags and lots of cool freebies, passed out stickers reading "No on Proposition 8." Gay marriage is a very contentious issue in California right now because of Proposition 8, a proposed constitutional amendment that will be on the ballot in November. The amendment is an attempt to repeal the decision made earlier this year that allowed gay couples to obtain marriage licenses and the discussion is causing quite a stir.

We kept wondering what the random visitors were thinking. I'm sure at first they pondered who this visiting tour group must be, all dispersed in small pods wearing red. Eventually they must've noticed that every one in 10 or so was wearing a shirt emblazoned with the Gay Days '08 shield. I appreciated the blatancy of the design they chose. No code words, no tiny lettering. When you walked around in that shirt, you were loudly announcing your queerness to all around you. I'll be happy to wear mine back home, telling everyone the story behind it.

One of the more interesting aspects was seeing all the different choices people made when picking their red shirts. Some plain, some humorous, many custom made. Some of my favourites were "Just Married" and "Brides," as was an embroidered "The Mickey Mo club," lots of assorted slogans against Prop 8, two Mickeys holding hands inside a heart and a group of men satirizing the Gap's (Red) campaign with shirts that simply displayed "(Gay)."

Disney doesn't sanction or recognize Gay Days, but they don't try to stop it either—not that there's anything they could do even if they wanted to. Still, I wonder if horrified people try to get their money back when they realize the park has been overrun by homosexuals.

I had expected Gay Days to be fun, but I hadn't expected to be so moved by the experience. I loved seeing all the gay couples holding hands, the queer families, all the people who had recently married. Everyone beaming and having fun. I'd never been around so many gays at something other than Pride. Sometimes it's nice to mingle with a bunch of homos and lots of straight families at the same time. It's hard to imagine that the well-behaved, happy and community-orientated queers filling up the park didn't change at least a few attitudes. And if even 10 left a bit more open-minded, something worthwhile happened. Perhaps more importantly, a bunch of young and old gays from all over the world were there to feed off of each other's energy and leave the Magic Kingdom a little bit stronger than they went in. And the park way gayer behind them. ♥

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VOLUNTEER

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ADVICE

ALT.SEX.COLUMN

ANDREA WEMERSON
altsex@altsexcolumn.com

DEAR ANDREA:

I just had a friendly breakup and we still see each other around. Sex with him was so great I worry I may never experience such great sex again, but there were two instances right before we broke up where we were making love and he put his hand around my neck in a choking way and put pressure. We had been together for over a year and I didn't feel threatened so I just pulled his hand off. I always meant to ask him about this, but then we broke up. But now I'm analyzing everything. I never felt scared but I do wonder, "Hmmm, suddenly out of the blue he's pulling this move?" Because I read your column I remembered

something about choking fetishes. I got on line and sure enough, I discovered it's called breath-play.

Now I'm pissed because he was trying to introduce something to our sex life—normally a great idea—but this is dangerous and honestly I think he should have asked me first. Should I confront him even though we broke up? Am I making this a bigger deal than it is? Now I feel my temper rising thinking how dare he introduce a dangerous, albeit titillating for some, sexual practice without asking me first. Maybe it's good we broke up; who needs a guy who can't talk about things he wants to do in bed?

LOVE, CHOKED UP

DEAR UP:

Casually introduced, non-negotiated breath-play, huh? That would be one of the few practices still capable of rousing me

from my so-many-years-out-here-in-the-trenches near-somnolent state of "whatever, dude." Of course it's not OK not to ask! Breath-play can kill you. Well, to be fair, lots of things can kill you, but breath-play has a better chance than most.

I don't know precisely how many deaths are caused annually by erotic asphyxiation. First Aid and S/M safety instructor Jay Wiseman, this subject's generally acknowledged go-to guy, says in his much-posted article on breath-play (read it at collarncuffs.com/breath%20play.html):

The American Psychiatric Association estimates a death rate of one person per year per million of population—thus about 250 deaths last year in the US. Law enforcement estimates go as much as four times higher. So it's small, tiny really, by population—and that tiny number also includes all the case of auto-erotic asphyxiation, the only sex act which regularly puts its practitioners in the running for a well-deserved Darwin Award. Even AAE fans usually get out alive, of course. It's just that "usually survivable" is not a great ad slogan. So why does anybody buy? Do they

have a death wish, or what? There are some who do but I don't think that's the big draw. Some folks are turned on by the idea of flirting with death, or of being out on the edgy edge where only the edgy people go. Others, probably most, just like the sensation, which can (reportedly!) be intensely ... intense. Boyfriend, in all likelihood, had never given the danger a thought; he was just trying to give you (and by association, himself) a big old rush.

Oh, right, but back to the part where you could die. Just to clear this up: auto-erotic asphyxiation is much more dangerous than doing it with a friend, but the scariest part about the deaths during partnered play is that they don't seem to be either predictable or preventable—it's not as simple as, say, noticing that your partner has passed out and taking your hands off. The primary danger is not that the person will black out from simple lack of oxygen, but that the lack of oxygen will set up a chain reaction (complicated, and well-described in Wiseman's article) resulting very rapidly and completely

unpredictably in cardiac arrest.

So. This is not the sort of thing that you just spring on someone all will-nilly and hope they like it. Doing so is unchivalrous, at best. I have a shock suggestion though, which we may never be able to prove true or false now but it's worth making anyway. What are the chances that all this talk of breath-play and death-play is beside the point because he did not choke you out, nor did he mean to; he merely meant to do what he did, put his hands on your throat to give you both a little "what if I actually kept squeezing, not that I would" thrill? A feint, as it were?

Still a bad game but not necessarily anything so serious that we have to go dragging Jay Wiseman and the American Psychiatric Association into this.

I can imagine why it would be bothering you but I wouldn't go putting a huge amount of energy into it. If you're already in touch with him I could see how a quick and light-handed, "Oh and by the way, what the fuck?" could be just the thing, though.

LOVE, ANDREA

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Canadian Mental Health Association—Edmonton Region Board Recruitment. For info visit www.cmha-edmonton.ab.ca, click on Volunteer. Contact Abigail Parrish-Craig at grammaabby@shaw.ca

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Canadian Mental Health Association, www.cmha-edmonton.ab.ca Education Program is pleased to offer workshops to give you the skills to intervene with people who may be at risk for suicide. **Follow the links to ASIST or call 414-6300**

Have you been affected by another person's sexual behaviour? S-Anon is a 12-Step fellowship for family members and friends of sex addicts. Ph 780-988-4411 for meeting locations and info, or visit www.sanon.org

talents. www.ninahaggertyart.ca, email: info@nina-haggertyart.ca or call 474-7611

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- the winner must be 18 or older.

- prize must be accepted as awarded.

- no one may enter any contest more than once.

- you may only win once every 60 days.

- Vue Weekly reserves the right to exclude anyone from our contests.

- no staff, sponsors or members of their immediate families may enter.

- the personal information of those who enter will not be sold but may be provided to contest sponsors.

- the chances of winning depend on the number of entries received.

- by entering, entrants consent to the use of their names by Vue Weekly for publicity.

- Vue Weekly is not responsible for prizes unclaimed after 15 days.

- by entering with an email address one authorizes oneself to be added to FIRSTREAD!

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